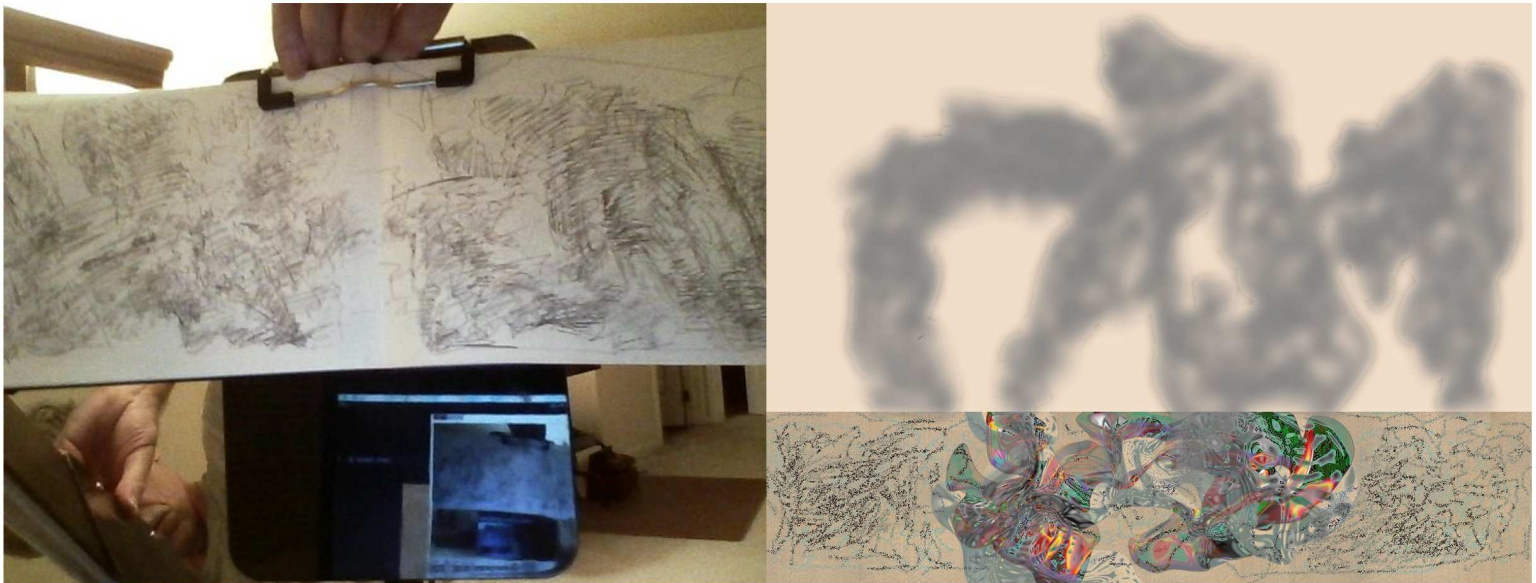


Anamorphic Memory Palace Drawing Archive

Project Notes and Drawings

by Edwin S VanGorder



Anamorphic Memory Palace Drawing Archive

Project Notes and Drawings

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Psyche-gram:

These are Notes for the Academia.edu archive for my books archive and notes for constructive topologies through the software drawing arguments such as:

mirror palette graphic transpose

masks form (overlays) in relation to gas galaxy like formations

complex stripe through strata motif

drawing sheets and virtual sketchbook

anamorphic forms - artifacts

illustrating Finnegans Wake : personal history, art history, end of history-ends of history

pattern structures

strata of morphological reference and genesis

carving and gel formation

mirror moods and modes

text pieces : visual verbal rhetorics and dopelganger

memory palace in process topesthesia interpolation and interpellation

Project tract: Trace and Rhizome/Rebus/PreDuchampian Ethos/ East West Compression axis and

Magi/Memory Palace Chimera

"kinds" project for Mediterranean Journal of Philosophy

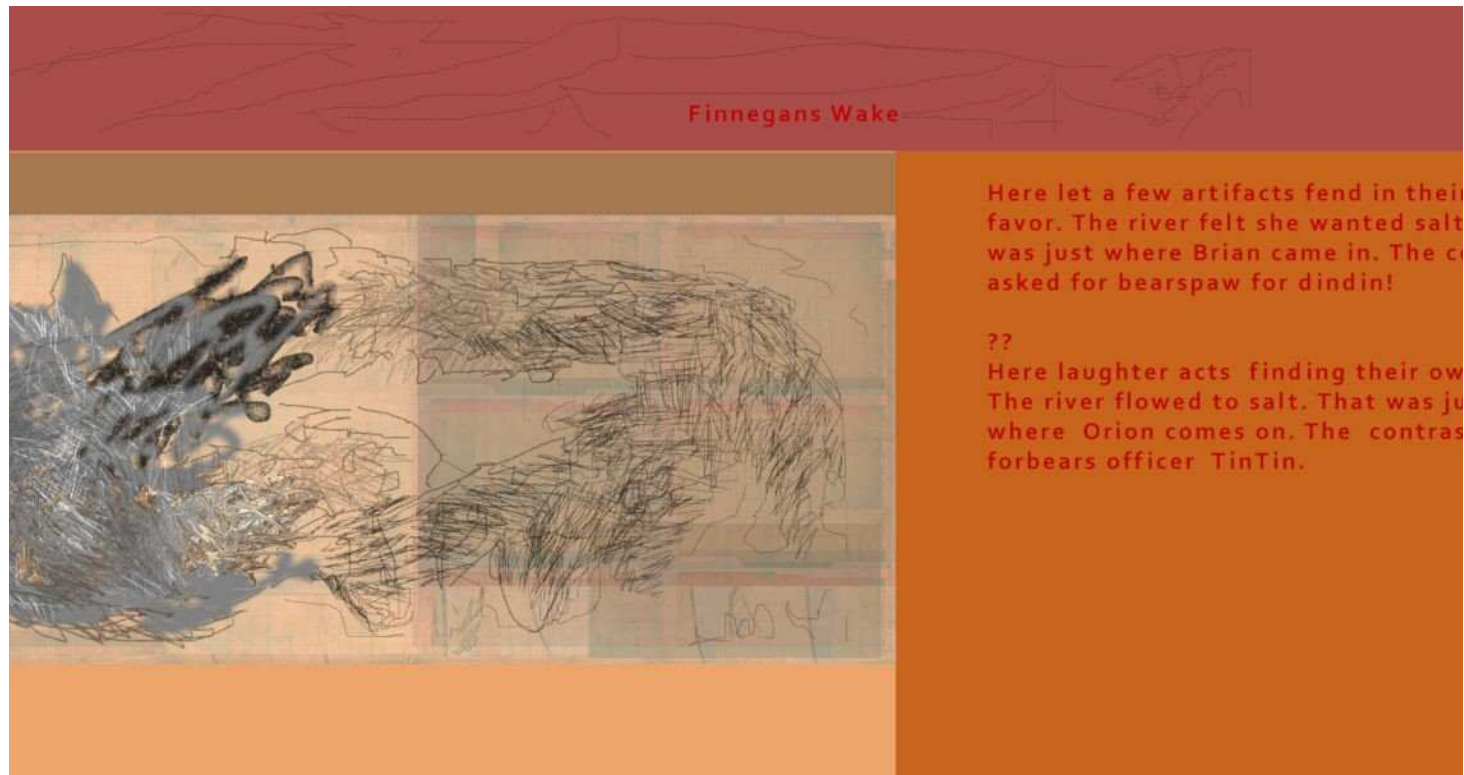
Forbidden City Ancilla project for Eventua Aesthetics

links and text notes

Double hermeneutics of pairing texts /story of the Stone & Soul Mountain/Histories of the Mediate

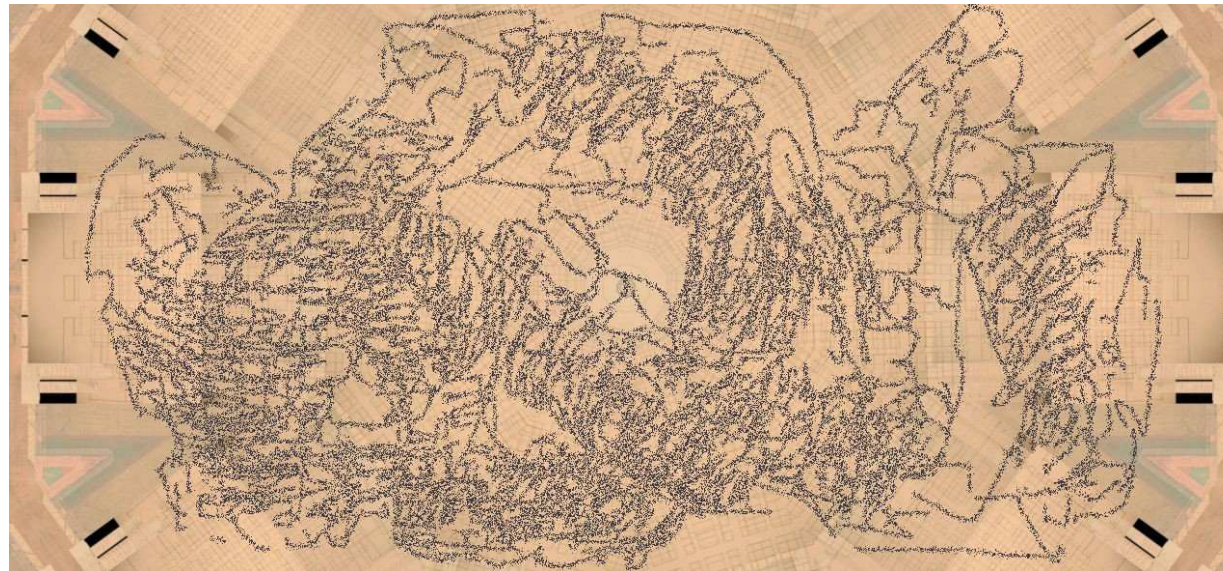
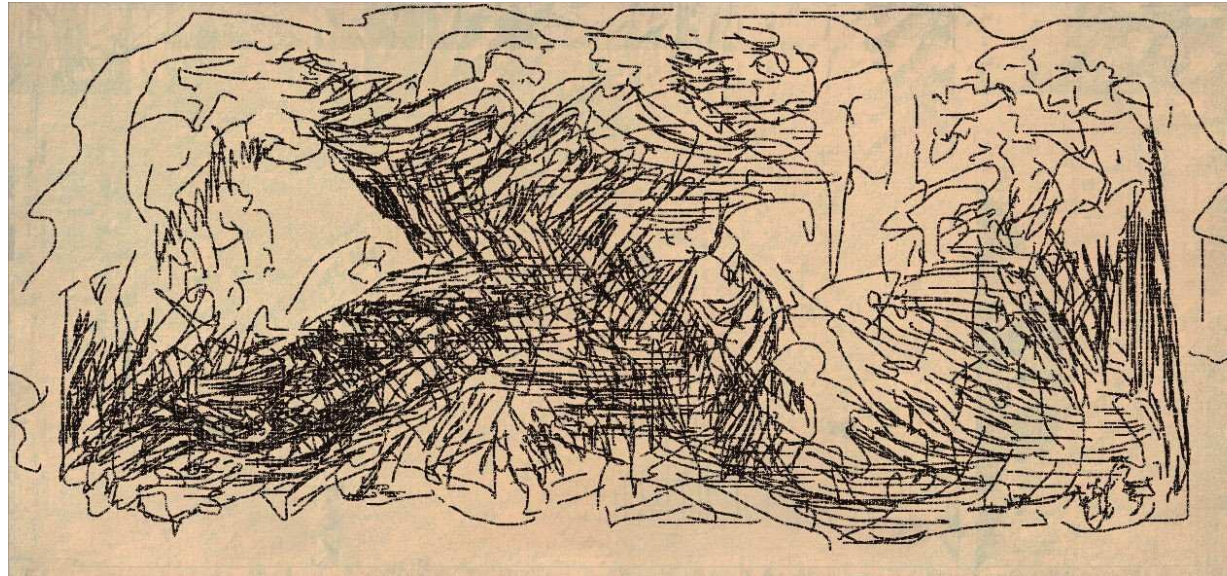
Present @Finnegans Wake/ Against Affective Abstraction & Quoting Caravaggio

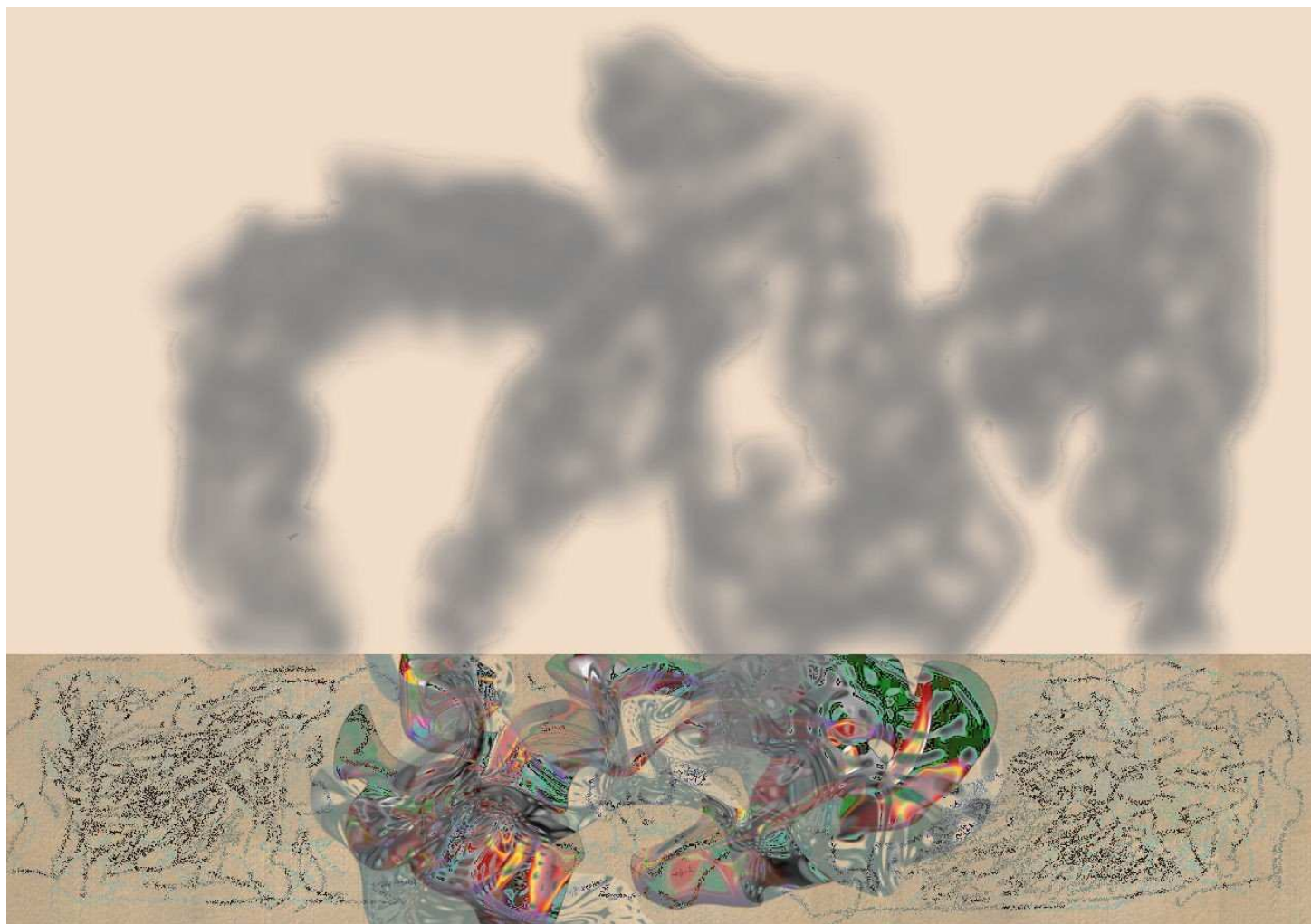
Notes on Heraclitus and Semiotic Prosody



Illustrating Finnegans Wake : How does the idea of a present consciousness through the strata of time redefine the "auter" : in FW the work presents its own sign of consciousness as "sigla" and likewise David Caspar Freidrich creates token of the artist not as mirrored in the work but embedded as the works emblem or talisman of its own place within its domain, signs the work has created not about a subject but rather its very self.

Virtual version of drawing sheets
are mood pieces Greek "haptetai"
or the touching down quality
efferent and aferent to kindling
the flareup of phenomena.





There are a tandem relation and virtual simulacrae between reference to scratch to sculpture morphologies of material witness at that remove and the also present sense of a galaxy like nebulae of formation touching upon ambigua of the invitational rhetorics and interdisciplinary matrix

Interpelation /Interpolation

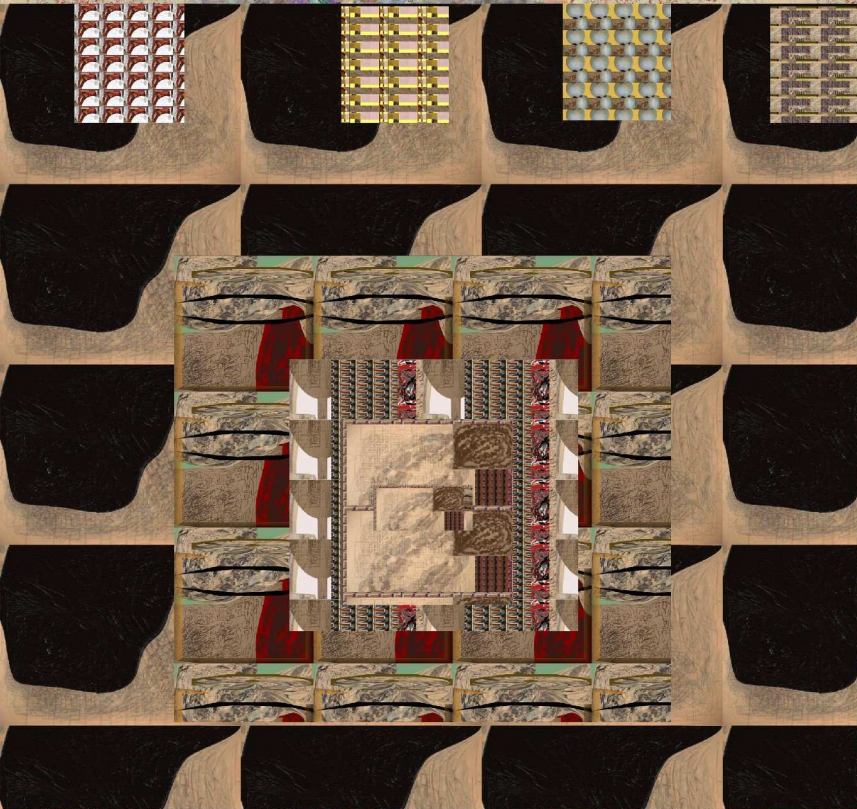
Trace/Rhizome

Rhebus

East West Sublation axis

PreDuchampian Ethos

'End and Ends of History



PROJECT TRACTS BRIDGE



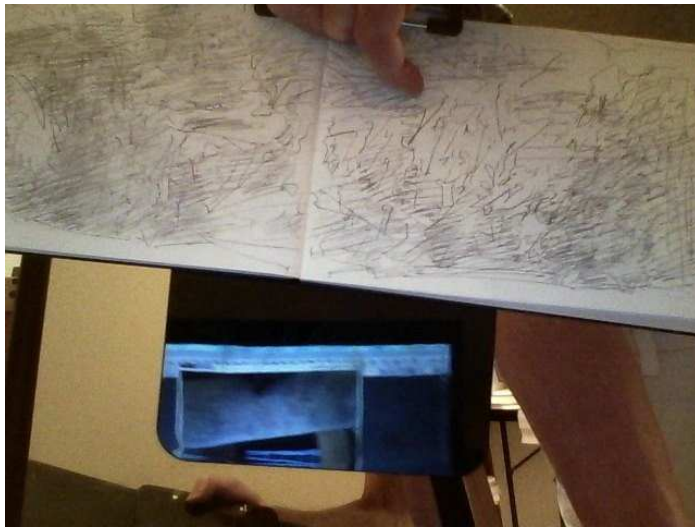
Arebours “against the grain”-Huysenman “Against Nature’.. is word linked to rebus and trope through the principle of reversing, and the idea of asserting an aesthetic dimension. In drawings which model, like Michelangelo or Cezanne topographically as contours across the form, like core sections you have a sculptural element of the Paragone, the painterly is the typical flow of the brush on the long axis but which is also similar to clay modelling...In the drawing here a virtual argument which gives the form a construct in a gel like creation and environment of the making is contrasted with arebours, contratours as opposed to contours as it were.

Rodin’s Gates of Hell took a similar amount of time to make as Finnegans Wake the former 37 years and the latter 17... and each had the theme of the End of History in terms of artistic consciousness as overwriting its precedent structures of aparent formation... whereas Michelangelo was equally an architect because of his sense of the block, Rodin in heavily quoting him also completely changed his sense of ground from the block to the fluidity of clay modelling as the trope he used even in carving, as did Bernini.

In my present project I am grouping my previous ones towards a sympathy for Rodin and Joyce in these terms as I project the virtual space morphogenic matrix in presenting the archive for Academia.edu of 105 books I have made as I create my memory palace under construction.



Mirror Palette Drawing, The point work in the blue section is using the left hand image as a palette through a software argument.



Book forms -

105 Books:



Anamorphic Sigla of Virtual Drawing

Skrr : etch book

Edwin VanGorder



Anamorphic Sigla of Virtual Drawing

This books relates the history of drawing art in process to that of post history, the sense of the ends and end of history as mirrors and shadow of a tension between the conditions of experience and the generative content which in arriving to be seen exhibits artifacts and trace elements of something itself beyond conditionality.

[https://ia601505.us.archive.org/26/items/AnamorphicSiglaofVirtualDrawing1/AnamorphicSiglaofVirtualDrawing\[1\].pdf](https://ia601505.us.archive.org/26/items/AnamorphicSiglaofVirtualDrawing1/AnamorphicSiglaofVirtualDrawing[1].pdf)

Abstract:

Towards expanding to poetics of
the PreSocratic chords to broader culturization by
redefining the
category as PreDuchampian:

This raft of drawing is a personal
assimilation of the East West Axis by which a
topesthesia I construct generated
by the experience of an exhibition of Forbidden City
works is foci of
deconstruction towards the Ottoman empire Asiatic
transmission of PreSocratic
formative interactivity arriving to Venice, and the
contrasting route between those
Magi and the Castiglione and Genoese to
Yangchow generation of influence marked within
China I believe very
interestingly in Quing classic Story of the Stone.

Pre Duchampian Ethos Hyper Drawing

East West Sublation Axis Tropism

Edwin VanGorder



My
drawing mode are cognates of Asian carpentry given
over to a wheel like
abstraction and as the work progresses many overlays to
this process are
distributed over a grid matrix which itself begins to fold
and become a matrix,
as does the figure, I hold open, in one
frequent process argument, areas to a holding zone, like
drawing with a
flashlight, think of a "text box", and in this holding
pattern then may
substitute all manner of arguments which make of the
matrix this masking
procedure, its alterations reflect on another principle:
wet and dry etching
which are terms by which an alloy or material may have
removed elements of the
isotropic or anisotropic vectoring, I use various
interpellation stripping away
processes over the amalgamates, these may be
centrifugal or polarization
arguments, gels, buttons, and so forth... a wet etching
means in the material
world a fluid or plasma decant, a dry etching is by
means of gases or
concentrated light beam: I there fore consider the
streaming or holding pattern
marking a kind of dry etch....
<https://archive.org/details/TractologyArtistsConnectometoMe1/> "

Tractology: Artist's Connectome to Me

Humors Etched By Art of Virtual Drawing Massing's of Interest

Edwin VanGorder



Drawing Transmutation Ethos

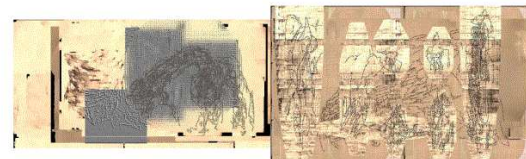
Summary: This book maps ongoing projects sharing the theme of building a sculptural impulse in drawing into the architecture of the virtual realm. A sensibility towards realizing this coining of trope towards origins in the international scope of culture combined with a generalizing view of knowledge stemming from the PreSocratics is related to Eastern culture in the specific text of the Story of the Stone in which the fabric of society is mapped on to a sense of fabric that becomes a trope of drawing chords in my application. I also borrow into the tropes of the available technology the term photon “Dilating the Renaissance Photon” in which the word, meaning man’s measure of light (i.e. mankind itself) becomes thematic to a parallel of drawing with light according to the software argument. The medium actually mediates through a kind of explosiveness, and the term “real time” is completely suspect... the virtual time zone is highly embedded and almost Baroque.

<https://archive.org/details/DrawingTransmutationEthos1>

Drawing : Transmutation Ethos

Architecture of Virtuality

by Edwin VanGorder



The gradients of knowledge association with Greek channeling of energy into hermeneutics of rhetoric is taken into the drawing dimension of virtuality in art and the question of what is virtue- virtuality...

<https://archive.org/details/ThrownessofAesthetics1>

Throwness of Aesthetics

Drawing On Trope

Edwin VanGorder



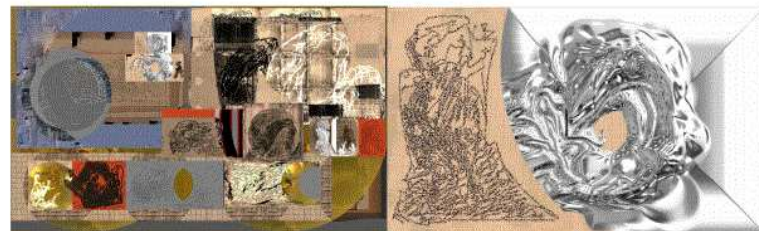
<https://archive.org/details/Finial/> "

The original form, of
abstraction of Asian
carpentry joinery
placed to loops to form a
kind of gardenstone, in
fact the story of the
stone,
rejected by the gates of
heaven and fallen to
earth to live the
reincarnations
that engender are like a
rolling stone, the story of
an artist between
exhaustion and euphoria
in a world where no
middle way exists except
in the
driven mind.

Finial

Long Drawing of an Architectural Detail in Transit

Edwin VanGorder



<https://archive.org/details/TheRhetoricofPushandPullRebusDrawings1>
() "

The subtitle of this project indicates a relation between the Greek "oussia " or being and Rhea (flux) compounded within the word Renaissance. I personalize this observation through a relation to our prehistory, the drawings and speech before paper which resonate through the morphemes by which time has stamped the poetics of sound in our speech, and in the sculpture and architectural records and other material art forms which carry the constructive gradients of human marking in conjunction with the morphemes then, are the marks. The Dadaists recognized this in their sound poems, and Joyce likewise in Finnegans Wake

Philosophy as mediation of our eternal present becomes important, the creation of the moment of consideration, traditionally of course there are the multiple levels of association by which meaning arrives at different levels. With cyber art, the usage, the range from meta to virtual has a new genesis, a new metamorphosis.

The Rhetoric of Push and Pull : Rebus Drawings

Rhea- Flux of Dream and Realization Within Personal Renaissance of Rhea as Flux and Ousis as Being

Edwin VanGorder



Meta/Virtual Mythos:

This project follows up on previous subjects which responded to a sense of emerging subject matter developing from a sense of projection patterned on the example of Institutional Critique in which for example an object normally outside a museum is placed within, in this case I had turned to the example of video which has certain expectations when received in a museum space, as opposed to the vernacular realms, of which Identified as on their own crossing into art through drawings tradition of being both inside and outside of a project realm, having a rhetorical threshold that allows it to expand on the given field. I then used drawings in my own videos to alter my previous sense of interpolation and interpellation by which drawing interrupts the mechanical process and then is enfolded, by instead creating drawing- as- video forms which in a sense are a combination of meta traditions projecting the invitational rhetoric of trope and strophe within the prosody shared by mark and morpheme in language associativity towards topological indications of a structuralist sensibility such as shows even in politics such as a United Kingdom or a United States or a European Common Market or “The Commons” all of which engage the sense of semiotic niche or environmental equivalences and denominations towards a philosophic bracket of active consideration, or that facilitation that links affect and effect, trace and rhizome.

In this present chapter of my work project architecture the focus is on the sense of “Hybrid” between Meta realms or association to rhetoric as the poetics which remain implicit in categorical thinking and makes of the virtual connection a drawing mode which while referencing the materials which have been the gradients of drawing association both in the materials of the artist, and the conditions of the art forms the drawing has served to “study” is within the media exploded to associations within the software arguments as a new Institution which now deserves its own critique.

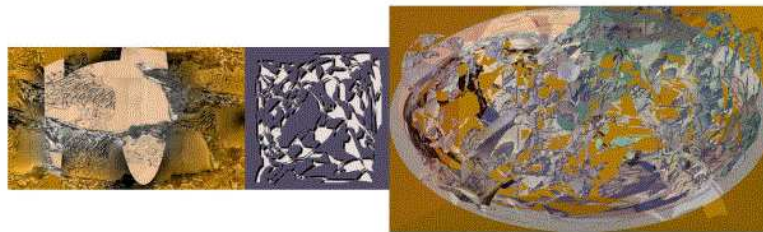
Hybrid, interestingly is the partial root of the word Hubris, I also identify hubris as formed in the aspirant H in Greek xhx which was the aspirant or modulating element of speech pattern, and was identified to the sense of dawn, Aurora, and also, just as Aurora was abducted and suffered metamorphism in mythology the “roar of the crowd” i.e. a loss of control by which the idea of “mythos” as those morphings between the divine and human are alloys, hybrids - like creatures part domestic, part wild... disturbances of the peace of nature and troubles of civilization, the peace of civilization and the turmoils of nature...

Drawing for me in these present encounters is between the virtual realm which builds on its own domain, and the meta realms which are the memory palace or traces in concert which do not altogether release the

Meta -Virtual Mythos of Digital Drawing

Hubris or Hybrid?

Edwin VanGorder



<https://archive.org/details/NotesforMediterraneanJournalandISEA/>) "

Follow up on double hermeneutic or Institutional Critique initiated between ideas of trace and rhizome at Institutional levels of Rhizome and Drawing Research Network (funded by Tracy) : now the focus towards philosophic bracket and software argument : Mediterranean Journal of Philosophy and International Society for Electronic Arts.

Notes for Mediterranean Journal and ISEA

Structural Imagery Matrix of Visual Verbal Rhetoric

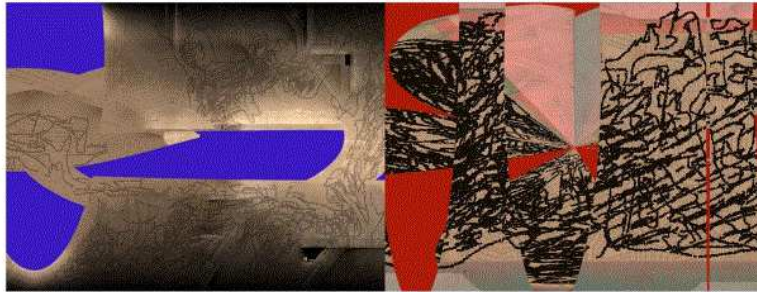
by Edwin VanGorder



Introduction to Tandem Morphologies

Drawing Dimensions Third by Fourth

Edwin VanGorder



The book is comparing the morphological sense of development by which the drawing hand associates events in time and process traditionally, with the altered sense in which time is skewed by its own process and has a sense of inversion .

<https://archive.org/details/DrawingontheTransferTicket/>

org/details/DrawingontheTransferTicket () "

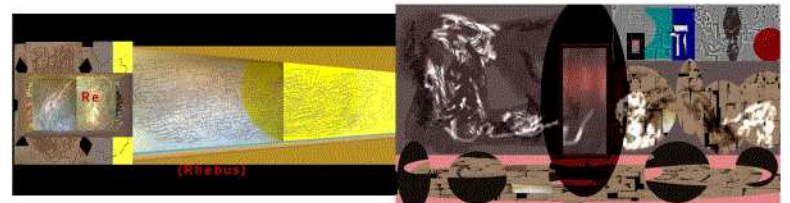
Institutional

Critique can be seen as transferrable from the brick and mortar world to the institutions within language of process by which rather than function following form it can be seen that function is already form and form as art are the structures of imagination, rhetoric in its positive sense of configuration of art within art.

Drawing on the Transfer Ticket

Siting Gesture in Post-Simulacrae Transitive Space

Edwin VanGorder



Drawing : Virtuality Paper and Prehistory

virtuality Towards Pictorial Monumentalism:Tropes Concepts and Conceits of Spatial Layering in Time and Poetic

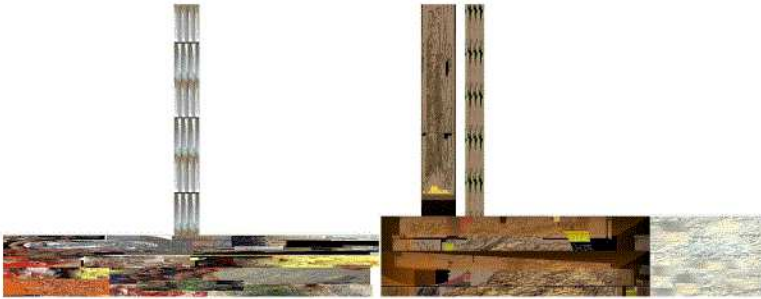
Edwin VanGorder



Concept is a
a word which actually already
means “draft” or abstract therefore
relates to
drawing and the draftsman: the
idea of
taking in on the one hand, yet again
a relation to language of which
“gauge”
means pledge as in to throw down a
glove, a flower, a vote, and thus the
sublation of Hegel (motion towards
and away an ego object or Kantian
Conditionality by which both
philosophers references the idea
of (Hypsos and Karos : space of
appreciation towards autonomy and
a
corresponding harmony)creating
the subject to some extent refers to
a gauge as
a throw away, a gesture as in a
“throw away drawing or throw away
line” ... the
philosophical “thrownness” by which
a lacunae, a gap is created to be
filled,
and this concept of a space
recovered to form is the concept of
concept and of
drawing. The conditions of
experience simultaneously those of
conditions of experience
as Heidegger quotes Kant is in the
appropriation of the word
simultaneous a
recognition of “simulacrae” or the
sculptural sense of turning form,
that
which is hidden of necessity even as
one follows.

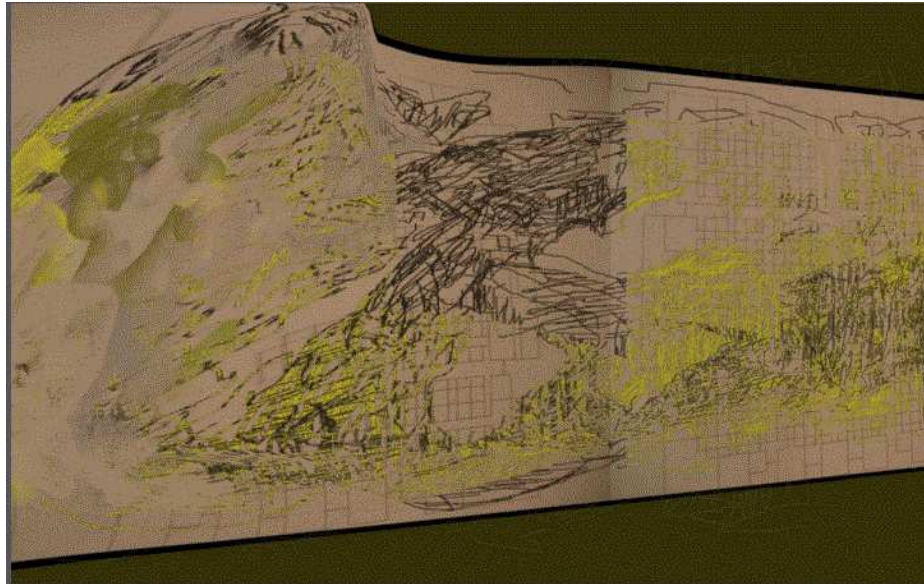
Rhebus : Sites and Language: Art of

Edwin VanGorder



<https://archive.org/details/RhebusSitesandLanguageArtof10>

The rhetorical dimension of drawing as a visual verbal rebus is troped to a series in which virtuality of drawing in hyper space in relation to meta levels of association within language are the institutional motifs within language rather than brick and mortar that bridge structural rhetorics and the denominations of emergent thinking by which art is recognized as a primary conceptual basis away from the contextual overkill of conceptual art.



Rhebus Magus Journal

Edwin VanGorder

Rebus & Drawing Magus Module

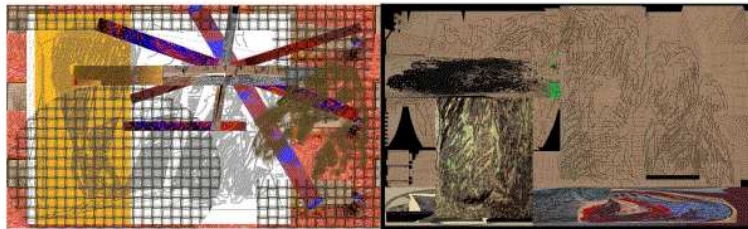
The theme is the evolution between magic and philosophy suggested as mapped in the g-gnome project as indicating the travels over the landmasses of our ancestors between Zarathrustran space, Africa, Egypt-Persia,-The PreSocratics and incidence of these to Aestheticsim from Hegel and Kant mapped to the histories of rhetoric which are those of psychologized philosophy and so in drawing space what to make of what is not a then and now proposition entirely, but rather, is reflective of the fact that philosophy and magic are nominal and denominations within our constant daily endeavor in which for example we usually do not really understand much of the technology we use...

Rebus or link between visual and verbal entities is a term I mean to relate to a position outside a bus stop viewing a museum and its video projections to outside space playing with the idea of Institutional critique, but from the vantage of the moment building from my drawing in the stop to later works on computer the meditations as to how an Institutional critique not of brick and mortar but of the realm of Rhetoric itself as the poetics of drawing space integrated as that graphos I draw- I write by which concepts of topological linkage search out levels of understanding and projection of approach in the drawing spin of complex mirroring salient to those open agendas that emerge....

Hypokomeinon Journal 2

Lexis of Whorls and Tropes Res Drawing Ethos and Archive

Edwin VanGorder



Σ To

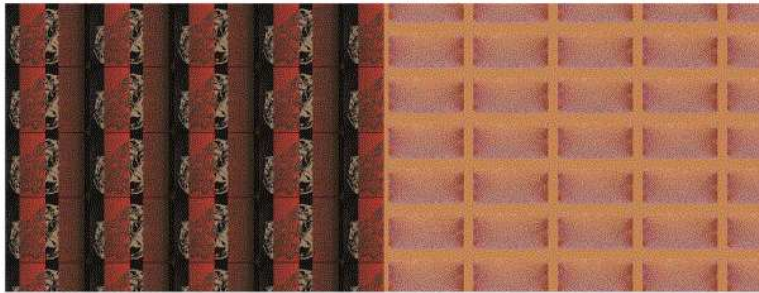
establish the conditions of experience
within a morphology of subjective analysis topological to poetics and stylistic
layering of such denominations towards
tropes of material and conceptual agency and
art agenda of cultural morphogenesis within Aestheticsim meaning art for
the sake of art, knowledge for the sake of knowledge and drawing for the sake
of drawing as mediation.

Σ This then
is mean to displace the commerce of art towards a development of archives
shared- highly accepting of Institutional Critique as a theoretical source for
developing new resources of art-as-archive in a dynamic spirit of the artist's
own creation with drawing figuring as prestidigitator between mood and mode.

Pattern & Pattern and the Drawing

Block and the Drawing Print

Edwin VanGorder



Pattern Book

Pattern figures as one of the primary psychological principles, and in my art the conceptual relation between the drawing Block and resulting pattern are within a canonical series.

The forms originate in Archaic Asian carpentry forms which I re-interpret as abstract arcs configuring the cyber space potential to recognize virtuality to pattern “along the lines of usage”.

Movement as Material to Pictorial
Concept Space :
Anabolic and Catabolic

Drawing
is arbitrarily associated with
anything, and from the surfaces of
these disciplines can project
its own pictorial monumentalism
which the discipline serves to
recover to art in its connection to
diverse underlying poetics
involving tropes of curvature in
space to quarry and
excavate a sense of
sculpturotectural form bending
computer space yet touching
on a kind of geomapping..
Accordingly, one
may
improvise towards recovering
mauleable form existing in
the poetics of its marking status-
the stroke formed in hand, and the
software arguments of material it

VanGorder's VGs Shadow Journal Dwgs

Drawing Excursus : 104 Archives

Edwin VanGorder



Line as Topological Bandwidth or Vir-Mirror of Art=Language

Space as Art Become Language Become Art

Edwin VanGorder



<https://archive.org/details/LineasTopologicalBandwidthorVirMirrorofArtLanguage1/>

org/details/LineasTopologicalBandwidthorVirMirrorofArtLanguage1 () "

Here the trajectories of experiential thrownness within virtual space are considered the conditions of line as a compression of cultural topos or sites of language to a

band width which at the remove for example of enlarging focus

may become experiential to a state of archive as

well within the building up of context between the tableau and environment of

the software argument and philosophic bracket by which a vision built on such

interdisciplinary thrownness (psychic immediacy and muttoney)) of the sculptors throw away drawing or again

, the tragic architectural project

may afford and accord sculpturotecturally to a new kind of drawing

in the motion sensor hyper drawing. Rather than animation as a ganging of

points of view the movement of the archive labyrinth is the line per

conflux by which movement is infinitely

dense, thus the animation is not one of cinematic stacking but experiential strata or hypokomeinon in the convolvulum.

<https://archive.org/details/BalduccinoBrela10>

This umbrella; a series references the Balducino or connective area sculpted by Bernini to bridge sections of ST. Peters, a huge carved canopy as a trope on the popes protected carriage as a kind of travelling portico...

Bacon's pope paintings with umbrella were likewise using the reference although with a different tilt... The drawing also use a kind of imitation pasted paper motif, in which the interlocking sections reference the general idea of interlocking forms, and the "pasting" of the computer of course as a trope on pasting papers....

Balduccino Brela

Umbrella in the Quarry

Edwin VanGorder

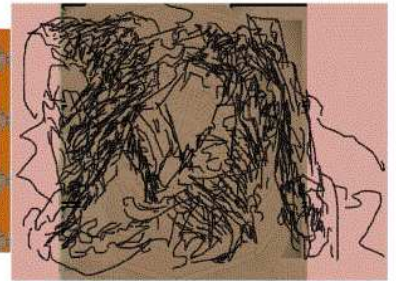


<https://archive.org/details/DrawingTags1> () "
The self reference drawing makes to movement as constructing consciousness becomes the moment of relating what drawing is as a transdisciplinary constructive rhetoric relating genesis and potential.

Drawing Tags

Bodi of Tethys

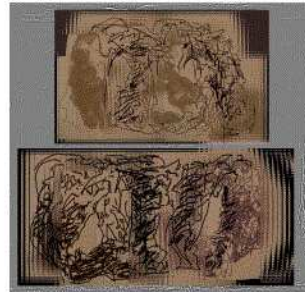
Edwin VanGorder



Drawing on Avatars of Materiality

:Within Media Conceptual Consciousness and Schema of Motion Sensor Drawing

Edwin VanGorder



<https://archive.org/details/DrawingonAvatarsofMateriality1> () "

Art and Language addendum

So I have to contact Lisson about that...
diverting the
entropy of art to its metonymic structures in
drawing in which
interdisciplinary thinking is the philosophic
bracket of cross species
evolution. The trace and rhizome of
thinking through the morphological counter
reifications adaptive to
morphogenesis can be met in the osmotic
fields of the cinematic knot, the video
slice of that knot, and space no space
interpolation and interpolation as elisions into
the all space of neon art.

Drawing in motion sensor terms takes the
terms of
surveillance that accrues to cyber space and
remaps surveillance to ones own
aperception diverted to the material avatars of
structural consciousness
reproposed in the new nature of the present
ethos, pathos and post dialectic of
discourse over paradigm.

<https://archive.org/details/HypokomeinonMOrphicJournalJan20151> () "

hypokomeinon or layered structures of logic relate efforts in cyber drawing to transcend the photo montage exteriority by taking the Greek "Tuche" of "technical" at its original value of "touching upon" at the denominations availably syllepsis, syllogism, and chiasmus as those cross indexings surviving to a material avatar as witness, so to speak... that is : the proposed materiality within the drawing generally and cyber motion sensor drawing particularly is a thought experiment to begin with and in so doing touches within its adaptations to explosions of content within the layered lappings that upon those bridges are tiers no longer.

Hypokomeinon M->Orphic Journal Jan 2015

From Syllepsis and Syllogism to Trace and Rhizome.

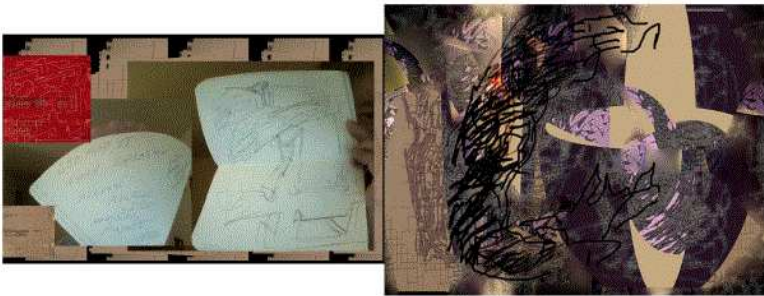
Edwin VanGorder



Geo-Mapping the Labyrinth

Of Motion Sensor Drawing : Start Up File

by Edwin VanGorder



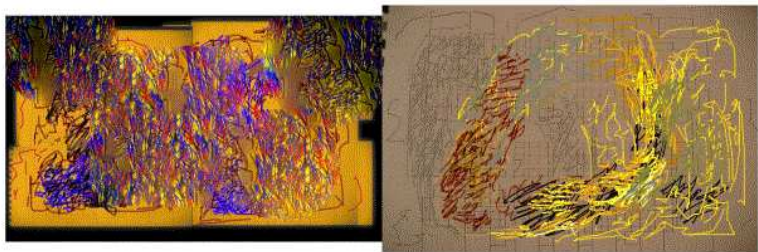
<https://archive.org/details/GeoMappingtheLabyrinth1> () "What interests me in this project then is to take various centers in my own work and relate them to other centers such as various sites on the exact center of such and such a country, Also various interest Centers such as Center for Recent Drawing, or the Museum of Computer Art, or Rhizome... etc

Centers in my own work include my blog in www.drawingontrope.com (<http://www.drawingontrope.com>) , archive.org compendium of texts, videos on utube, articles published in the Drawing Research Network, my Rhizome blogs, the labyrinth series placed on Pinterest, On line Sketchbook, Creation of a Tumblr site for this project, specific archives in my website [drawingontrope](http://drawingontrope.com), MOCA address and C4rd,

Interspherence Pattern

Dream of the Ghost

by Edwin VanGorder



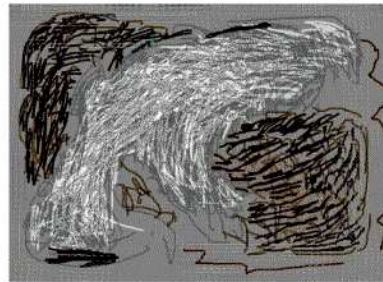
A snow crystal and an antigen are alike rather crystalline readings of structural matrix... the first is an open system, the machine as it were that makes the flake is in atmospheric conditions that in the very making alter the machine- no pattern is possible, whereas the antigen is a closed system meaning patterned- it does read something that reproduces... a laser beam there fore is the intersection of open and closed crystalline systems in which the self altering condenses, the condensation is a topographical variant of “pattern”... The subconscious, as virtuality centered conception meets these conditions on its own: closed- it edits uncomfortable information- open- its is transference or the infinite variety of creative combinations.

The idea of entropy is actually generated entirely by human consciousness, it is a kind of reading that allows us to make sense, therefore motion sensor drawing takes this conditionality to a meta level which actually is its origin. The condensation of the beam of light reorganizes the photograph as I draw and I write (Photograph- literally means this) towards compression, the sea origins paradigm placed motion in fluid mechanics, motion itself inverts space, and draws the vacuum, the slip stream, which later land structures regrouped to the also compression levels of materials in their valences of spatial tiering creating relative hardness, softness, and attendant qualities of like morphology and topology.

Floating Bridges

Introversion and Extroversion Of The Archive Labyrinth of Art Information Infra-Architectonics

Edwin VanGorder



<https://archive.org/details/FloatingBridges1> () "

The Art Neologism Strange Loop here is that of “Chiaroscuro” interpreted to carry the information of the sound morpheme “skrr” towards the topologies from scratch to sculpture and of XHX or the origin of “H” morphogenic to “hue” : in Greek; origins of both morphemes are adaption into alphabet from Persian-Assyrian sources the latter osmotic to “Aurora, -dawn, or roar of the crowd that is the topologies of the bow and the lyre in which sight and sound are stain and echo of the semiotic reading carrying across associations, tropes, with trope itself the human quotient or pathos shaping “Andros” to Anthropos as the original Oedipus riddle... the cross disciplinary tropes, connections, of the meaning matrix are the structure of art , osmotic, echoed , obscure, or graphic formed and material as the self constitution of “an attunement that turns back on itself like that of the bow and the lyre.”-Heraclitus...

In contemporary cyber virtuality and the usage in my art of motion sensor drawing as the art of archive looks into the adaptive sourcing of Aestheticsim as it stands in the Hegelian and Kantian orders of Drive and Conditionality respectively towards taking a “subjective” view of the audience, that is DE territorializing the concept of the audience as a monument emerging from language, and also standing aside from the tonic or specialized niche point of view, rather, the original impulse of the Art&Language movement towards recognizing a structural matrix is an implicate order remaining to be brought to view in the new forms by which mediation and osmotic conflux are a formative agency by which selection is not the overview but its motion towards again selecting itself and deteritorializing aperception from mere agency.

Space as object
driven, dialectic and recoiling to a lacunae, time as heuristic,
labyrinthine, and monumental arrive in their conflux at a pre and post
determination of the viewer or user of the art-architectural information
strange loopage.

Within this summary the proposition seems an open door in
which the monumentality ascribed to the viewer on the one hand, and likewise
the special interest niches of the tonic are not really altogether with the
program so to speak, false conception really based on assumptions that
mediation meets the stain of osmotic realization in mapping emergent interests.

In fact there is no need for these conclusions, the creative
ductility which is the throwness of the experience is best archived towards
future, rather than present interests, in which then the diagnostic presence
evaporates from the intent to force the audience to become a kind of sculptural
mass, and instead retire to art as its own theory of productivity out of which
the moment arises.

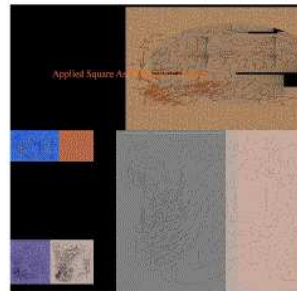
<https://archive.org/details/AndStrangerLoops1>
() "
...And Stranger Loops :

Douglas Hoffstaedter of
Goedel Escher Bach an Eternal
Golden Braid created among
his canonical
references to self reference a
“crab canon” which I believe
references “The Crab
Flower Club” of The Chinese
Classic The Story of the Stone:
theme of which is
fiction becomes truth and truth
becomes fiction and in the
context of the
latter author creating multiple
authors within his text who
compose poetry very
unique to their” personalities”
....Hoffstaedter similarly is
interested in where
the ‘I’ comes from in the
evolution from information
strata in nature as the
animate evolves from the
inanimate.

And Stranger Loops

Scars of Slippage in Times of Throwness: Dasein to Deigesis

Edwin VanGorder



M->Orphic Journal Dec. v.1

Virtual and Philosophical Arguments Ghosting Exclusion

Edwin VanGorder



If one considers a philosophical position (argument) in relation to a software virtuality as comparable paradigms with or without Ghost in the Machine(philosophic bracket) and reflect through (“dia”) there then emerges to this dialogue or triologue the rogue “art and language as thinking therein by which interpolation and interpellation parse not spell the rhetorical dimension of which ethos pathos and dialectic turn discourse as reflection and transpose of that argument between mind and material as virtuality alike to perception of which all manner of dualisms regroup a conflux recognizing motion towards and away an object (constructive) argument as the conditions inviting an osmotic immersion or “theuiria” over” goetia” (tangible traces) such that a topology endeavors morphogenic vectors through the morphological.

The idea is to do a series of works relating the apologia of philosophical argument to the embedding of software arguments for materiality. The Center panel borrow the idea of an environmental niche by embedding material arguments towards glass block, embossing and sandstone (sands-tone) as tonics. The panels relate the idea of “constriction” and trope: constriction as of transdisciplinary modes as dialectic and discourse and compression- I compress pictures into stripes while relating them to the ground as movements of de-construction, de-territorialization, exclusion (philosophic bracket) and morphological arrows, and the palimpsest of strange loops of torus.

exclusion Argument of Event and Recombinant Aesthetics

Here I have used a software”argument” that corresponds to a philosophical argument- both use the term “exclusion”: the exclusion principle in philosophy is that of Aestheticsim- art for art’s sake: or “Ghost in the Machine”- that in looking for a motivation one gives one’s own philosophic bracket which adds a layer of quarrying just as one is attempting to excavate... the software argument or parameters are using the chromatic and value scale together, but reversing the direction... the color goes to its complement and the value to its opposite...

I may for example add to this another panel which is an “artifact”, a “Clone” brush has one foot in the left panel which uses it like a palette while drawing on the other panel...

Recombinant Aesthetics is a term borrowed by Seaman in his works and writings on issues of identity immersion and generativity, Eventua Aesthetics is a term coined by Amanda Wong towards her interest in space of operations dominant realization, together they are as Bal links the terms Space&Time Inc.- true to the idea of a simulacrae diegetic beyond mimesis as representation but continuing the motion of the somatic condition of semiotics perhaps Space and Time Conflux...

<https://archive.org/details/TheEyeisDrawingShadowJournal1> () "

This structure is a start up file for relating categories of

Cyber drawing moods: exploding of fields and texts, Labyrinths and sections,

Text Mapping, art etymologies , Simples and Patterns, Drawing as interference

patterns through Photo "writing", Underwriting, Overwriting, Rhetorics of Neo

Discourse, Geo Mapping, Morphemes and integration patterns.

The Eye is Drawing: Shadow Journal

Verbal visual Doppelgänger (ganer) Art Etymologies; Labyrinths; Simples; Patterns and Exploded Fields and Notes

by Edwin VanGorder



give a sign?
This is really
the philosophic



osmotic
primordial
chaos, or then
again
autonomy may

<https://archive.org/details/GnomonKnows1> () "

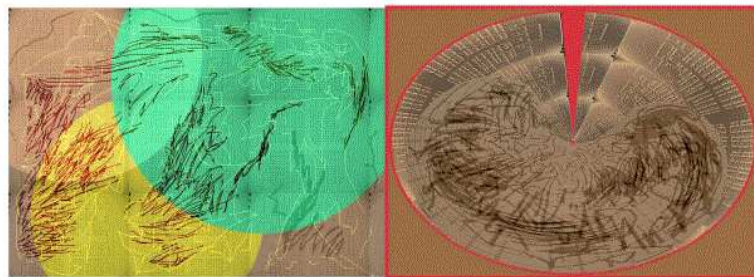
notes fashioned around my perception
That Tod
Cronan's idea that while semiotics as an
understanding of phenomena from within
the very reading as subject is true
enough it is not sufficient for his need to
verify effective judgements, that
the thesis antithesis then is opposition
fashioned against what is said to be
affective or merely compelling arguments
too mechanical to be said to elect
cognitive immersion to a fair extent of
representing humanity.

My antithesis to his is that simulacrae out
of which he
fashions representation towards cognitive
dialectic does not sufficiently
fathom that the fallout of dialectic as
oppositional pairs is discourse which
marks a manifold projected by those
human factors of ethos and pathos.

Gnomon Knows

Conditional Critique angst and against AAF("against affective formalism of Cronan)

Edwin VanGorder



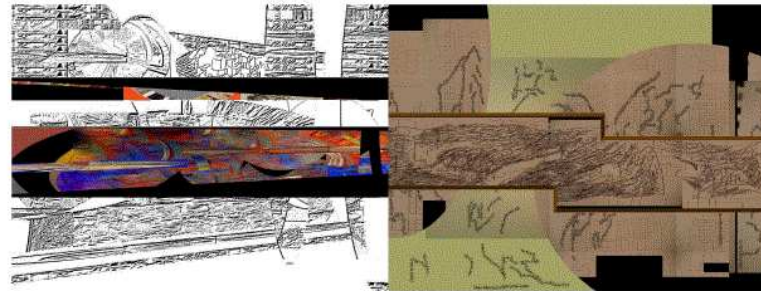
<https://archive.org/details/NovMOrphicJournal2T0OusiaWithal2> ()
"

Language is an art object in
and of itself,
three dimensional via projection
conditioned by the internal
valences of transference and
in the virtual media of cyber
drawing this journal touches
on the Raft of the
Medusa as a raster of drawings
looking herein in mediation
gousia (Greek ontological essence
·
virtuality)...i.e.
scrolling conflux to a torus.

Nov M-Orphic Journal 2: To Ousia Withal

There is Virtuality and Then There is Virtuality

by Edwin VanGorder



Travel Stains: The Landbridge as Philosopher's Stone Across Cyber Sleeve.

The art gesture of drawing with a flashlight carries over into my work at the meta level of motion sensor drawing res. The virtuality of cyber drawing. In that mode I here approach the mood of a project in which I am interested in the DNA mapping (23 and Me) of the Ggnome project which identifies ones code all the way to the stone age, and gives the territory and continents of the travel then of ones ancestors in prehistory. Thus, semiotics have become actually, in the DNA mode a reading, a graphos, graphos meaning “ I write”, “ I draw” and so the reading of experience is here exemplified at a hyper semiotic that retains, constructs, it's somatic dimension.

The very word gnome, or know, comes from Gnomon, or sundial, that by which things are” known”, thus the “dry beam of light Heraclitus traces as Apollonian as opposed to the Dyonesian immersion yet shared osmotic of sight as aura and sound as aural to the targets of bow and lyre, sight and vision has all these preliminary mappings in language of what interests me to contrast and compare, namely the evolution of magic to knowledge in the travels across the continents of my ancestors > thus over east Africa to the middle east and Baltic Black Forest are the movements – stratifications really of the logic by which magic works a compression of the resources in experience, stargazing and astrology, medicine, and religion to endeavor a gesture towards autonomy , a binding of agency that supports a dimension of praxis, and a dimension of theory, idea, knowledge in its generality.

In his book Tiepolo Pink Roberto Colasso indicates the Persian Maggi as highly influencing the Presocratics via the idea of Simulacrae, meaning – surprisingly- statue i.e. cognates indicate status and state meaning metamorphosis, the often subject of representing Gods, who thereby are considered “formless” as it were by virtue of their morphogenic quality. Theriac as approximately theory, is the higher level of this magi magic, Goetia, or the support level relates to the difference between pattern, as for example Lacan makes it out the principle of cognition, and ornament by which pattern loses the meaning of attention, as when a sundial is only used for a garden decoration rather than an imperative towards establishing consciousness in immediate time.

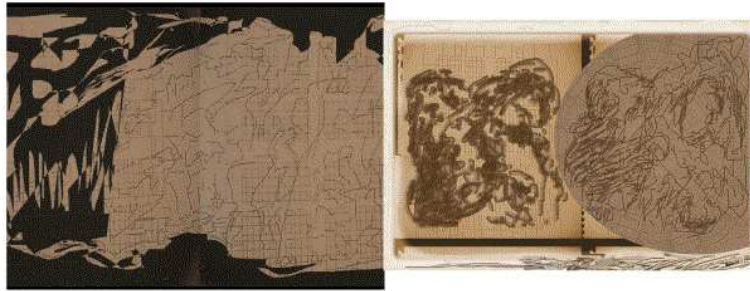
I would hazard that for the Magi the stargazing world, and the night with which they are associated belong to Heraclitus’ seeming bland comment that “Homer was an astronomer” which is actually a very densely informative statement. ... it indicates that the world of The Iliad and Oddyssy for which a poetic which was a kind of cultural logos or account later mediated at the time of Initiation to The Mysteries towards a revising of consciousness towards the Egyptian become Orphic realm of Primordial chaos, the sense of chance fate and fortune brought to fate by as much as Heraclitus indicates in “of all those whose accounts I have heard none has gone as far as this: to recognize what is wise set apart from all. “ that which is set aside from all, would be zero, the most difficult of intellectual concepts which defines a kind of separation from sheer religious logic.

Colasso also gives the account that the word passed from Persia to Greek to us were “rose”, “Paradise,” and magic, and It seems worthwhile to pursue the rose etymology here as well” ‘Ousia, or being, is a present feminine participle of Einei, or to be, thus we have as it were the being of being... to find the Heideggarian Being of being as being, the rose family name rosacea uses the ousia term twice, is a double entendre then that arrives at the blossoming of the philosophic bracket. The Baltic Coast arrives here in due time “Russia” as cognate of Ousia, other terms include “oscillation” (of the famous Berensonian transpose of subject and object”, osmosis, (character of the Topologies of the Bow and the lyre i.e. Apollonian and Dyonesian denominations of consciousness between praxis and immersion towards states of experience,

Magic and Philosophy Helix and Scroll

Travel Stains : Land Bridges as Philosophers Stone Between Magic and Philosophy

by Edwin VanGorder



praxis and immersion towards states of experience,
https://archive.org/details/TheSerpenttheEggandEagleLabyrinth1_201509 () "

In my work the semiotic value is developed of the reading through the cyber loop, I will use for example a backgrounding of apparently Bauhaus like elements which in the new mode have a different planar reading, as those planes curve,. The edges of my recorded sheets have the information of perforations and through the cyber field they curve with the scroll, and give a kind of “text mapping” through the torus.

The Serpent & the Egg and Eagle Labyrinth

Topological Thinking in a Morphogenic World

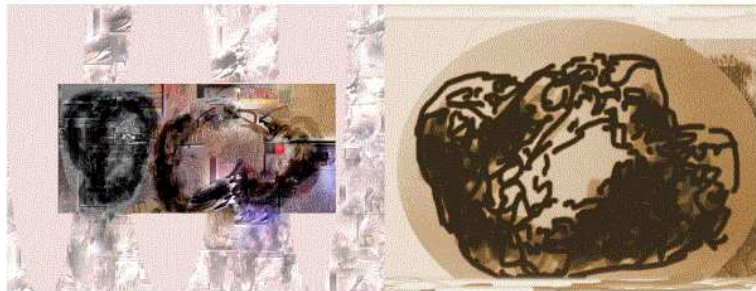
by Edwin VanGorder



Cutting the Sublation Knots of Virtuality

Virtuality Throwness - Colloids& No-Space Cruel Theatre to Anemic Cinema

Edwin VanGorder



<https://archive.org/details/CuttingtheSublationKnotsofVirtuality1> () "

I-mediate: Artist's Post Statement

Hegel: Sublation, smaller structure contained within one that subsumes it, synthesizes it. Incomplete destruction in which is partially maintained the mirroring within of the antithetical. Horismus, definition, antithetical by negation, litotes the negation of the negation. Apakoinu construction lexical diversion within term divides over members of a clause or pair of clauses. Means to pick up, as in to keep, or then again to use, as antithesis or antimony (gnome: or gnomon as in carpenters square: that by which things are known) there fore of throwness, as the psychological term is... ject is the root meaning to throw pertaining then to subject- throw under- interject throw in- object throw in the way, interject- throw between, trajectory- throw across-deject throw under, conjecture throw together.... In relation than to "gauge" of language meaning a pledge... as an object left behind in escrow... an "account"...

Bohme the physicist opines “ levate” towards relevant ,
levate meaning to raise to view and his rhea mode (flux) meaning to raise to
view again was a raising to a high horizon, as in astronomy compared then to the raising to view implicit
of sublation from floor to level... His title was Wholeness and the Implicate
Order....Emile Benveniste related the
positional prepositions, on, above etc as giving the somatic view of the
semiotic... I view such morphemes as “if” correspondingly to act as levers in
relation object subject transposal by which the Berensonian oscillation rounds
out the term, gives the conditional clauses by which experience builds
experience. The dialectical modes are
pairs, another level of approach is the triad as syllogism introduced particularly as rhetoric by
Aristotle, Ethos Pathos and Dialectic, with discourse a meta level projected by
these as a better fourth. That we create our own experience, and the being of
being as being are results primarily of Kant critiquing Hegel towards his
famous assimilation: “the conditions of experience are simultaneously the
conditions of the objects of experience”.... In which then the idea of simulacrae
flatten the paradox implicit of dialectical mode. “Oscillation” gives dimension
to the flattening, provides the conditions then of experience. First however it
must be separated from the idea of transpose, Hegel then pre emptied the
pretentious idea of figure ground relations mapping the subject and object in
which it was posited one can only see figure, or ground, in alternation,
obviously absurd- any one looking only at the wall would still distinguish on
questioning , what objects accompanied it because we do as Hegel showed
integrate perception which as reading is phenomenological and maintains therein
the somatic within the semeiotic in Cruel Cinema worked against all
civilized veneers in order to project a deeper guerilla intuition, while in
Anemic Cinema Duchamp reversed the idea in a sublation by which the siting of
language, its targeting of sites, returns to Orphic sources of the aura as
distributed over sight and sound. Freud directly formed the idea of the drive
on Hegel, and the complex mirroring by which a
process must reach outside its system at some point... (a death
instinct)..

In the pursuant host of

structures in art giving the viewer an edge or leverage within which rather than an after affect are the works simulacrae, specialization not then of a member but rather the whole species invited in...and others too, algae, you name it...we actually arrive in the contemporary age at the interesting condition which the archiving activity of the artist adds another meta layer...

<https://archive.org/details/ChimeraInCameraSimulacraeExCamera1/> "

Semeiotic values of art issues through information architecture of art issues of identity usage and being within projections and compression of aura , array, zone via drawing syllepsis.

Chimera In Camera- Simulacrae Ex Camera

Cyber Synopia Synapse

Edwin VanGorder



[https://archive.org/details/NotesforC4RD1 \(\)](https://archive.org/details/NotesforC4RD1 ()) "

The following show the general ideas for a project for C4Rd who are interested in projects relating movement and drawing.

For me this begins with realizing the complexity behind Pollock's observation on his art being nature:

in that the semiotic condition of realizing nature is both signifier and signified within the patterning structure by which we read, but also construct our experience including nature.

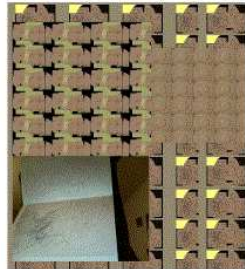
In cyberdrawing, the virtual realm gives an automatic metaphysics to a world that invented technology as the opposite of metaphysics.

Within the labyrinth of these interrupted premises there accrues perception of time as compressed, and the cyberloop becomes the lemmawho's perception as a dilemma court the multiplicity of sitings which are language. More specifically the language of art becomes apparent in realizing the necessity of thought experiment.

Notes for C4RD

Motion Sensor Drawing Time, Compression and Labyrinth

by Edwin VanGorder



<https://archive.org/details/NotesforC4RD1> () "

The following shows the general ideas for a project for C4Rd who are interested in projects relating movement and drawing.

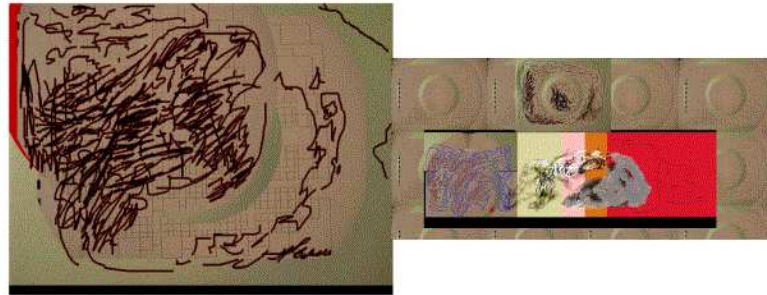
Form this begins with realizing the complexity behind Pollock's observation on his art being nature: in that the semiotic condition of realizing nature is both signifier and signified within the patterning structure by which we read, but also construct our experience including nature.

In cyber drawing, the virtual realm gives an automatic metaphysics to a world that invented technology as the opposite of metaphysics. Within the labyrinth of these interrupted premises there accrues perception of time as compressed, and the cyber loop becomes the lemma who's perception as a dilemma courts the multiplicity of sitings which are language. More specifically the language of art becomes apparent in realizing the necessity of thought experiment.

Chess Not Chess Straw Man Alite

M->Orphic Journal Oct Ancilla

by Edwin VanGorder



Chess not Chess

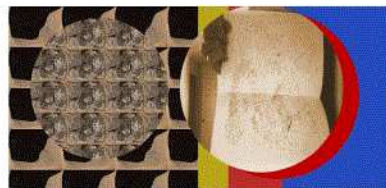
references Matisse, and the River, painting in which he relates towards the contests for the standard between Michelangelo and Davinci, and in regards to Matisse the idea that pattern has the semiotic value of both signified and signifier. Within this matrix of which likewise Gericault Medusa appears to me the strawman for Caravaggio, in Bals writing, for in that composition the sails of the Medusa invert, as in Deleuzes also quoted topology of morphological arrows. Matisse stated that he was not like Duchamp interested in Chess because he required a fluidity to signs, in his work however he quotes or uses the nominal value of model signs, while then again inventing a pictorial mode that also is “flip flop” (like the sails of the Medusa).

My critique of Bal and Cronan is that the former in ascribing to the idea of keying space and time as respectively heuristic, labyrinthine and monumental / object driven-mimetic; dialectic and recoiling nevertheless loses the value of discourse as underlying ethos pathos and dialectic , discourse of semiotics meaning not chess or sign manipulation but rather the process of inventing signs within their own phenomenology. Cronan for his part while credibly reinvigorating the idea of oscillation to a greater globalism yet retain a nominalist relation to structuring his own critiques as the nominalist critique and in this he misses the value that things cant be put into words because they are already there. Thus I am in the end interested in effectuating affect rather than affecting effect the latter clause the apakoinu dimension of Bal and Cronan

DRN IB Tauris Proposal

Motion Sensor Drawing : Somatic and Semiotic

by Edwin VanGorder



[https://archive.org/details/DRNIBTaurisProposal1 \(\)](https://archive.org/details/DRNIBTaurisProposal1 ()) "

Proem:

Book- Motion

Sensor Drawing Somatic and Semiotic : Drawing as Structuralism in Contemporary Media

The

need which emerges in the revised semiotic to somatic reading of phenomenology within the discourse of new and interdisciplinary knowledge systems is to recognize the relation towards categories, indices and their deterritorializations . Towards this the content of drawing which recognizes movement in mind and matter is my forum for relating praxis, and immersion as cognitive polarities which drawing integrates.

The

course of this can be seen historically in our deepest origins of trackers, and pattern makers, however with the advent of photography the technical identification to indices meets Zeno's paradox: there is a need to keep fluid the sense of common denominators, "morphological arrow" which pertain to "structuralism- and also a need to recognize evolutionary process in the cross evolutionary sense which motivates the interdisciplinary process as well. How does the morphological arrow pertain to its "target"?

<https://archive.org/details/Octv2MOrphicJournal1> () "
Times Other Intercept of Explosion, Intercept and No-
Space

In this journal the material spectrum accruing to
virtuality
in which the meta levels diegetic
of generativity, immersion and
interaction projections of configurative faculty
incipient to rhetorics as
ethos pathos and dialectic place a corresponding
level to the
nomadic monad. Ironically The general
sense is similar to a Paleolithic Venus , a therebeing of
sensation embedded to
the haptic which also plays with a transpose from photo
indices to the no-space
of video construct which reinvites movement, at levels
of explosion intercept
and construct as the generational remove from
information architectures as
opposition union and interception.

Oct v.2 M->Orphic Journal

Cyberolithic Venus Virtual Analogue and Allegory

by Edwin VanGorder



M->Orphic Journal Oct 2015

Cultural Patterns:Site Non Site Revisited

by Edwin VanGorder



<https://archive.org/details/MOrphicJournalOct20151> () "

The approach I have developed towards creating a dual Institutional Critique between the concepts of trace and rhizome as characterized by the Tracy Organization= Drawing Research Network, and the New School “ Rhizome” organization are likewise a study in the motion towards and away a subject in the act of creating it.

The following works are predicated on an interest in patterns, as the semiotic input of concept formation available to meta levels which I explore in various ways. Substantially, I displace the pattern block to its cyber meta level which is closer to a moebius strip, a form adopted as well by Lacan as exemplifying the idea of a torus, or structural self mapping of ideas as formal topologies. My pattern loop is based on Asian carpentry cognates abstractly scrolled, as though I was creating a kind of meta Cyclopean masonry of such fluid loop-arches to brace the reflex arc of the cyber sleeve. Ultimately, the loop block can create patterns, but having done so also reverts to its singular origin of approaching the drawing matrix.

Double Labyrinth

Virtuality Within Semeiotics

by Edwin VanGorder



Virtuality

pertains to usage made of a given process i.e. "agency" in it's morphogenic dimensions while semeiotics are the reading process of the phenomenal distinctions of natural and artificial ideas, natural ideas being topics of interest taken into disciplines such as psychology and philosophy while artificial ideas stress the creative tangents.

The

early computer artists fashioned a labyrinth of these associations, for example Lillian Schwartz relating to the analysis of the analogue world such as fresco color, Nam June Paik on the other hand disrupting energy fields, Nauman stressing the relation of the physical body-the somatic content of semeiotics, and with Gerhard Richter the phenomenon of the human mind taking the mechanical world into the subconscious.

In the

following pairs of labyrinths I have created a group of works placed in a scroll space which is their labyrinth and then cut sections through this , followed by responding to these with added layers of usage-creativity-virtuality.

In

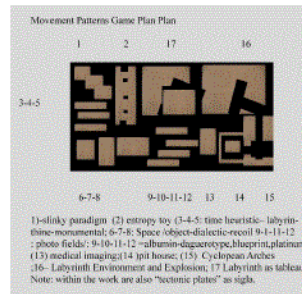
another labyrinth I simple create the masks, or layers for a single drawing and compare that with a photo montage of the series outside of this, i.e. different drawings creating an irregular mask....

The last section I

simply title Fragments-Not fragments for obvious reasons...

Game Plan Plan: M->Orphic Journal Sept

vol 3



<https://archive.org/details/GamePlanPlanMOrphicJournalSept1/> "The semiotic and somatic embedding available to motion sensor drawing creates the conditions of phenomenological dialectic here through the reference to motion towards and away from a subject which in turn constitute that subject as experience."

Sept M->Orphic Journal vol-1

Braque and Heraclitus Through the Computer Energia of Hand As Virtual Extension of Machine

by Edwin VanGorder



<https://archive.org/details/SeptMOrphicJournalvol11> () "

Artistic proof as cortical integration of the semiotic environment made visible through the computer art environs of thought experiment are proof not of or between premise to conjecture but rather that virtuality in and of itself mediating as it were phenomenon, noumenon and noema as morphogenic to principle. With Aristotle the premise that there - should be principle in essence actual the realm of the thing done Latin agere which parses "act" (augur-auger foresee and engrave-agree) and topologically agreement, war(guerre) as the root of energia as well, the formative agency. Therefore a

target zone as it were of 1-phenomenon as emergent reading of sense, semiotic an somatic embedding, 2- of noumenon as that then thing in itself pertaining to energy and principle (morphogenic spectrum of the topological) meet of these dialectics the discursive tonic of 3-noema, variance, upon which then discourse is that of mode built upon ongoing experience, better put- of the conditions of experience out of which experience builds experience out of experience.

The "target" as an art object has an inbuilt coherence in that typically the black or white center representing the value scale are surrounded by the more floating color spectrum –the chromatic scale.. therein a kind of symbolizing of objective and subjective energies which with Duchamp's Anemic Cinema the phenomenological targeting of the senses to the cultural psyche of emergent technology- i.e. concentric circles with puns overwritten place on phonograph record so that the writing symbolizing the essence of the phonograph as phenomenological to speech sound and the oscillating of the color fields carrying the association to Berenson's "oscillation" between the subjective and objective zones of dialectic interpelation and interpolation... are discursive targets... another is represented in the following Journal by a reference to a Katzenjammer Kids cartoon archived by The Brooklyn Museum of Art in which a stop light is discussed as it changes, and the black and white scale related to the lights going out...

Sept vol2 M->Orphic Journal

Accelerator Particle:Structure of Cyber Drawing Structuring Virtuality

by Edwin VanGorder



<https://archive.org/details/Septvol2MOrphicJournal1> () "

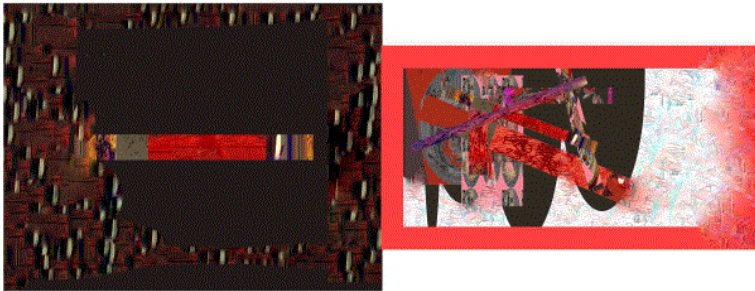
In this journal the relation of mental schemata to virtuality are posed in the cover drawing as an inverse of the particle accelerator: now an accelerator particle- cyber drawing mark itself in the motion sensor medium which borrow the realm of thought experiment where science and technology cannot perform to match the macro and micro scale in terms of physical experiment but must use such experiment which connects mental machinae to technology, touche as the root indicating touching upon the subject: syllepsis, in fact: creating the subject.

The following inventions and interventions source motion sensor drawing which build a kind of Cyclopean Arch structure building the virtuality of material to mental associations of drawing inroads on morphogenic ephemera in which the mark, the particle translates and interacts with themes of the self mapping, or torus of conceiving form topological to material associations of usage, intersection, opposition and union of rhizome and trope discovered to the syllepsis of the cyber loop and its translations of nature, neurological model of semiotics, and dialectic according to the transgression and contingency of time as heuristic, labyrinthine and monumental, space as object driven, dialectic, and recoil at the removes of diverse flavors of virtuality and its extensions towards a potential neo structuralism of philosophy.

August 2015 M->Orphic Journal v.2

In-Situ Virtuality :Notes from the Archive as Creating Art Experience

by Edwin VanGorder



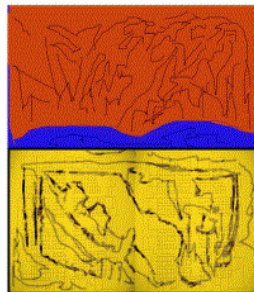
<https://archive.org/details/August2015MOrphicJournalv210>

The semiotic structure of the scholars site as an art of archiving is explored in this volume. The scholars, Bal, Cronan and Wong are selected towards their own approach to art as performative, immersive and interactive with a response of my own art.

M->Orphic Journal August vol 2

Fragments of the Target

by Edwin VanGorder



<https://archive.org/details/MOrphicJournalAugustvol21> () "

The

idea to develop for next Rhizome M->Orphic

Journal is a “transference” of the Rhizome-Trace (Tracey-Drawing

Research network) inter Institutional

Critique- towards the Archilovers zine space which I like to build in. The Structure created towards that space has to do with using the inner fold of the virtual sketchbook I indicate as having a kind of columnar quality I can kind of build around. In relation to this is the use of a slope, a combination of the ramp like origins of city walls, and the hipped roof as a kind of plastic ensemble that can course levels. This then is the “slippage- throwness- therebeing.

These interpenetrations stem from Boulle and Ledoux which as a pair have a trace-rhizome dialectic. The seemingly bland idea of symmetry Davinci largely emphasized in his architectural denomination is actually a form of terribilitas, self centeredness as recognizing the human construct of perception as precisely that. This hand he contributes to Mannerism is that of the first architects mentioned in which the poetics of space that devolve from the picturesque or recognitions towards an abstract topology in the tropes of reference yield momentum to an underlying poiesis, a kind of open space to consider the bloodedness morphogenic to Primeval chaos.

The computer vocabulary of a loopage I maintain in carpentry cognates touches upon an Orphic origin which often arrive to written analysis at a moment of recognizing that In Duchamp's Anemic Cinema there is no room for Post Modern Mourning- the room dreams the dreamer . In that work the “report” or logos of the “record” (literally a phonograph record with a visual domain developed of visual spirals linking the aural and the aura)... and so of ten Anemic Cinema is considered the pivotal moment of an art-language architecture.

My works are not terribly symmetrical but they do seem to take a kind of target motif to a wayward journey that meets the morphological arrow (sets of topographical inform

<https://archive.org/details/AugustMOrphicJournal> () "

This journal takes the scratch to sculpture

virtual materiality of the cyber loop of motion sensor drawing through the gradients of variations formative to thematic variations in which an aura of generative and immersive radiance and osmotic consciousness are the transference of the nominal somatic sense to the semiotic embedding within the phenomenologically discursive modes and moods of cultural association and disassociation of the elasticity of logic and globalism or plasticity of form itself as a machinae of proxemics set aside equally from deixis and Deus ex machinae with equal distance from those oscillations between subject and object but instead are here towards a deeper realm of the the chords threads and strings of virtuality within conflux , transpose and metonymy via interpolation and interpellation introducing an invitational rhetoric of therebeing, near far, push and pull of the senses themselves as sites and generating nonsites of nonsense as it were as necessary tonic to the tone of chord, the skeleton key of trope as the turn of phrase of the drawing rotation, spin, home within the topesthesis of the cyber loop.

August M->Orphic Journal

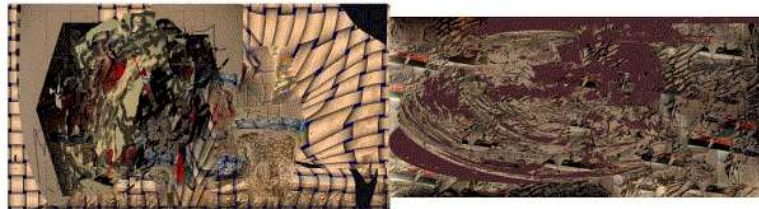
Throwing the Target at the Arrow Revisited



M-> Orphic Journal July vol 3 2015

Machinae Schemae Deus Ex and Deixis : Bow and Lyre Bolero

Edwin VanGorder



<https://archive.org/details/M-OrphicJournalVol3July20015> () "

The structure of a mental Machinae in terms of art reflexivity or reference traced and cortically integrated within created experience as the chords threads and strings of virtuality direct a morphogenic character away from mere oscillation between subjective and objective content . The moods and modes of this machinae are explicitly within drawing as movement indicating thereby the separation from ideas of indices couched within the thematic of deixis or contextualization as a concept over writing there-being. I return to the *dasein* of drawing in topological terms derived of Orphic distinctions, that the bow and the lyre - the topography of the instrument yield a top down and bottom up logic as simulacrae separate from the parallelism that sometimes confuses the embedding of semiotics with phenomenology in its corpus with parallelism which in turn takes away from the perceptual basis of lending scale to antimony within the variations within the conflux of the tableau become environment.

July: Vol 2: M->Orphic Journal

Bow and the Lyre Bolero Unravelling Topographies of Zero, Zeno, Luck Chance and Fate

Edwin VanGorder



<https://archive.org/details/JulyVol2MOrphicJournal1> () "

Summary

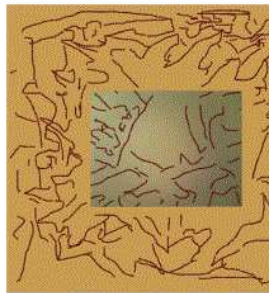
In this journal I am taking the natural and artificial orders of art and virtuality as psychological colloids mapped to visual and movement morphemes of my own particular ordering process. The “strange loops” of the early consideration of artificial intelligence per Goedel Escher Bach, and the implications of Finnegans Wake inform my sense of the correlative dimensions of the motion sensor drawing to analytical functions as open potentials of the poiesis behind poetics.

As a cultural project then the sensibility proposes dedifferentiation and deterritorialization modes that separate from the indices which technology elaborates in order to ask whether the Structuralist project may be reconvened upon separation from such overdeterminations as do naturally accrue. The idea then is that limming or drawing takes the intuition of consciousness that the antique gesture of “sublime” proposed and re-cognise that towards the limmable in the sense of neologicistic topologies which arrive not at the subliminal or sublime but rather the morphogenic

July M->Orphic Journal

Ghosts Aghast Deus Ex Machina : rebooting the language machine

by Edwin VanGorder



<https://archive.org/details/JulyMOrphicJournal/> "A topology of morphic arrows in a torus form give a preliminary view to what becomes a labyrinthine archive of the motion sensor drawing. "Rubblings" of the labyrinth which touch on the famous "dust raising" and cubist mask bring the chromatic scale into a valence. Finally the series is reflective towards a pattern block incidence in which the drawing motion as particular to marking envelopes new vectors of contingency

June M-Orphic Journal vol 8



<https://archive.org/details/JuneMOrphicJournalvol31> () "
Scrap 9

syllepsis- touching upon fate behind the scenes- abbracciari:
grasp, comprehend limit...

I suppose answering an answer as good or bad as answering a
question with a question:

Between lim (limit) limming->drawing->motions sensor
drawing//: what would be an appropriate limerick?....art etymologies, Cubist
masks of cyber space (Boolean sets) how can one find the ghost guilty or
innocent within the Pas de deux mental machinae?

What are the architectures of architext linking local
syllepsis to cyber abbracciarie between immersion interaction and generativity.
Where is redoing genesis not already a work in progress... how can one use interpolation
and interpellation to cure the addiction to "points"...? Is the collective subconscious deliberately buried
to constitute a found object? How does one constitute a subject within the
palimpsest of definitions towards natural?. How discursive is discourse? How
allied are the alloysis of psychological colloids the matrix of topological
rhetorics towards the transdisciplinary particularization of morpheme to
radical as artificial to usage and chords strings –threads of virtuality and
constitution of subject towards a naturalness within cruel theatre and the palimpsest
of kindness of kinds? Is oscillation

SHAPE * MERGEFORMAT

<https://archive.org/details/ToThoreauaBDParty1/> "These are notes looking into the siting of the phenomenal to the nominal and semiotic discourse of the limmable and sublime, and deixis and indices revised to a deeper consideration of that source in which the construction of experience in the present is not any more transparent than is the present experience of all consideration."

To Thoreau a BD Party

Deixis and Deus ex Machina all Over Again

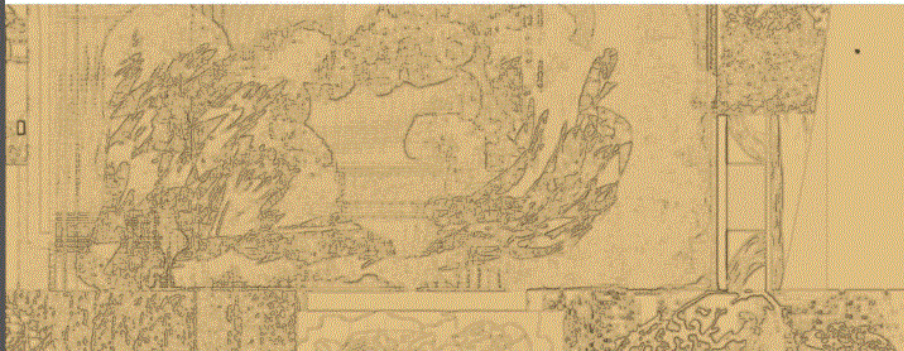
Edwin VanGorder



M->Orphic Journal 3 June 2015

Much Learning- Artful Knavery Textology

Edwin VanGorder Rectangular Snip



<https://archive.org/details/MOrphicJournal3June20151> ()
"

In this journal I have played with the disposition of a mapping sensibility as if follows the cyber drawing morphology- inside out and outside in, and arranging time to streaming with consequent adaptations of scale.

The roots of an osmotic sensibility as gradients of experience are the drawing intuition.

M->Orphic Arrows Cyber Drawing Journal

April-May 2015

Edwin VanGorder



https://archive.org/details/MOrphicArrowsCyberDrawingJournal1_201505 () "

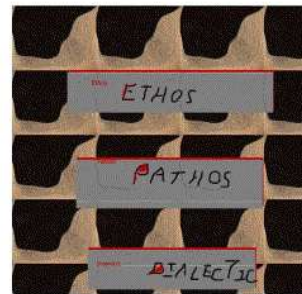
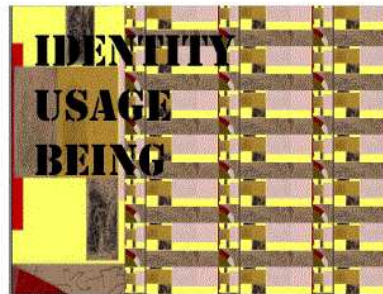
The sense of the limable that occur to drawing at the agency of cyber -motion sensor drawing construct an archive and mapping mood and mode upon the torus or body of experience.

In this volume the differentiation between primary and secondary agency i.e. a concept of nature and an experience of naturalness out of which the agency is recognized is displaced from such Romantic and Medieval coefficients such as inform Cezanne's Nature thinking Through the artist or Friedreich's displacement to a picture zone of its own topesthesia to the drawings own self mapping by which it both is an symbolizes language particularly through its archiving- the interactive immersion and generativity strategies. These include relating the cyber loop to a labyrinthine sense of time, of the visual verbal space by which I interrupt "titles" by writing, and the converse internal mode of identifying my millions of drawings numerically yet in this process approaching the number with a drawing , a different idea of motion than indices. Along the way the cyber mode maps both inside out and outside in, and the creation of dimension which conceals dimension is experienced through the fielding and streaming of the software which for example can create color atmosphere out of complex process and remove it with a parallelism or horismus-litote equally complex between simulacrae and parallelism as the pois of a poetic in the cruel theatre of limming displacing the subliminal through an exigency beyond transgression and contingency.

Rhetoric :Chords Threads & Strings

Virtual Drawing Moods and Modes of Ethos Pathos and Dialectic
Towards Discourse

by Edwin VanGorder



<https://archive.org/details/RhetoricChordsThreadsStrings1> () "

The traditional moods and modes of rhetoric as ethos pathos and dialectic have over time yielded in the usage, the discourse which ethos and pathos condition beyond the inevitable "oscillation" of subject and object are in that conditioning formative to what might then be called a virtuality.

In cyber drawing, a virtual realm in it's own right I have followed these chords threads and strings in this project which note, accordingly the following denominations of post nominilist critique towards

a feeling that things can't be put into language only because they are already there. The deterritorializations that accord are prosodic as:

issues of identity usage and being ethos pathos and dialectic interactive, immersive, generative logical, expressive, nominal

phenomenon, noumenon, noema (subtle expression)

trace, rhizome, stain

tableau, environment and semiotic niche

opposition, union and intersection(Morphological arrows-> Boolean sets)

trope aporia and aphorism

Issues, Pragmatics, Projects

and various other psychological colloids as they occur to the elasticity of-logic as the globality· the plasticity of art.

<https://archive.org/details/GoldenSectionBecomePersona1Rhizome1/> "

A current project of my cyber drawing is to map golden section programs from my previous works as text mappings embedded to the hatching of drawing. In this volume I show the histories of this background....

Golden Section Become Personal Rhizome

Distant Background of a Current Cyber Drawing Series

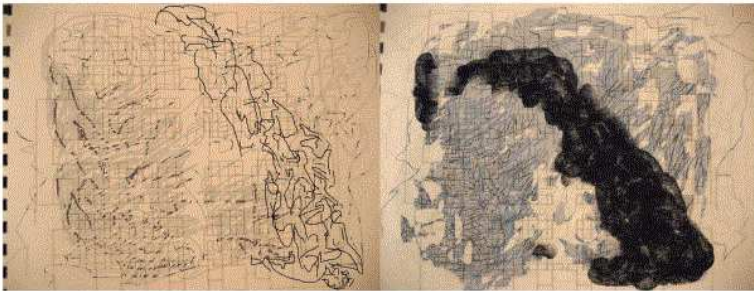
Edwin VanGorder



VanGorder's VanGorders 19

M-Orphic Drawing

Edwin VanGorder



<https://archive.org/details/VanGordersVanGorders191> ()
"

The cyber medium as a motion sensor relates a collective language construct of motion in mind and matter and the prosodic impulse between scratch and sculpture are the virtuality of my reference in drawing production of experience itself through the artistic proof by which language completes its function by recognizing itself to art.

[https://archive.](https://archive.org/details/PatternBlock1/)

[org/details/PatternBlock1](https://archive.org/details/PatternBlock1/) () "

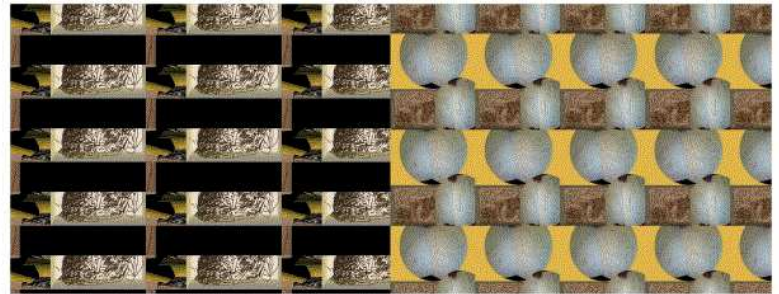
These drawings relate a serial use of Asian architectural in abstract arcs placed in the cyber loop and the series as a kind of acceleration arrives to some degree in a play with pattern which this book demonstrates.

The drawings as generative and interactive towards a sense of pre and post philosophy link intuition and configuration towards a pragmatics by which the semiotics of drawing links and bridges praxis and phenomenological contents

Pattern Block

Virtual Drawing Continuum : Super Patterns

by Edwin VanGorder



<https://archive.org/details/BrkMortarVirtualSketchbook1/> " Kant's perception of simulacrae as the inter-relation of "the conditions of experience are simultaneously the conditions of the objects of experience as then a semeiotic embedded to phenomenology is given in my project the dimension of relating virtual drawing and a 'brick and mortar' sketchbook . The first initiates the conditions of movement in mind and matter as poetics to a prosodic lacunae amplified then within a virtual realm of drawing experience through the medium as a motion sensor.

Brk&Mortar/Virtual Sketchbook

Visual-Verbal Doppelganger

by Edwin VanGorder

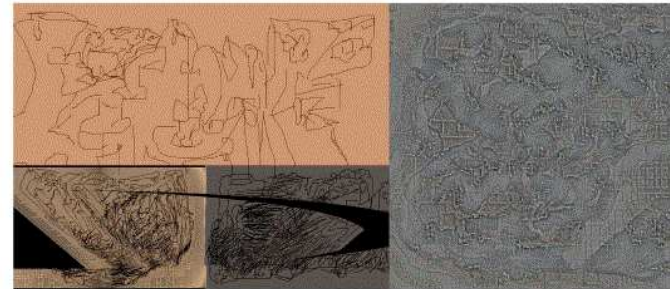


<https://archive.org/details/TheRhizomeChallenge1> () "
The relation of trace to rhizome in which
a present memory adapts to its conceptual
moment of usage between lines of usage
whose metamorphic values adapt to past
and future are the general parameters
drawing can make of the motion sensor
and surveillance which are the cyber
drawing platform.

The Rhizome Challenge

Trace and Rhizome Between The Phenomenal and Semeiotic Moods and M
Cyber Drawing

Edwin VanGorder

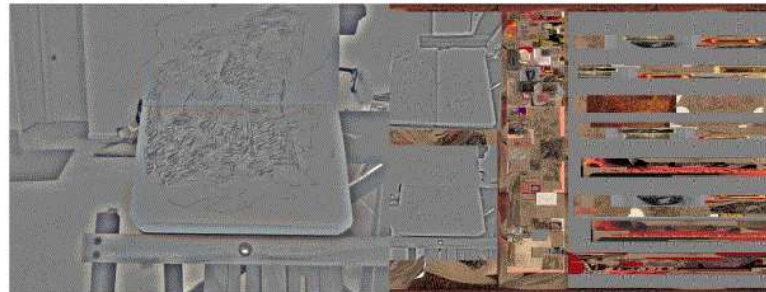


<https://archive.org/details/PhilosophicalSketchbook/> "Drawing through my cyber drawing media as a motion sensor of movement in mind and matter looks towards clarifying the "paradigm shift correspondingly. Drawing as a transdisciplinary rhetoric moves towards the understanding that generalizing principles that arrive at earlier ideas "context" are met outside of rhetoric as persuasion by "invitational rhetoric" in which topologies generate the conditions of their interests on a morphological base.

Philosophical Sketchbook

Idea Maps, Etymologies & Neologisms

by Edwin VanGorder



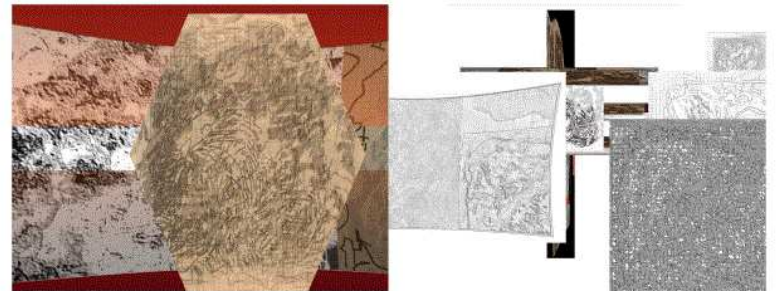
<https://archive.org/details/FragmentAphorismsArchitext2>
()

Verbal visual space constructed through a drawing relation to topologies of meaning abstracted through the cyber drawing medium as a thought experiment and motion sensor palimpsest of virtual experience.

Fragment Aphorisms Architext

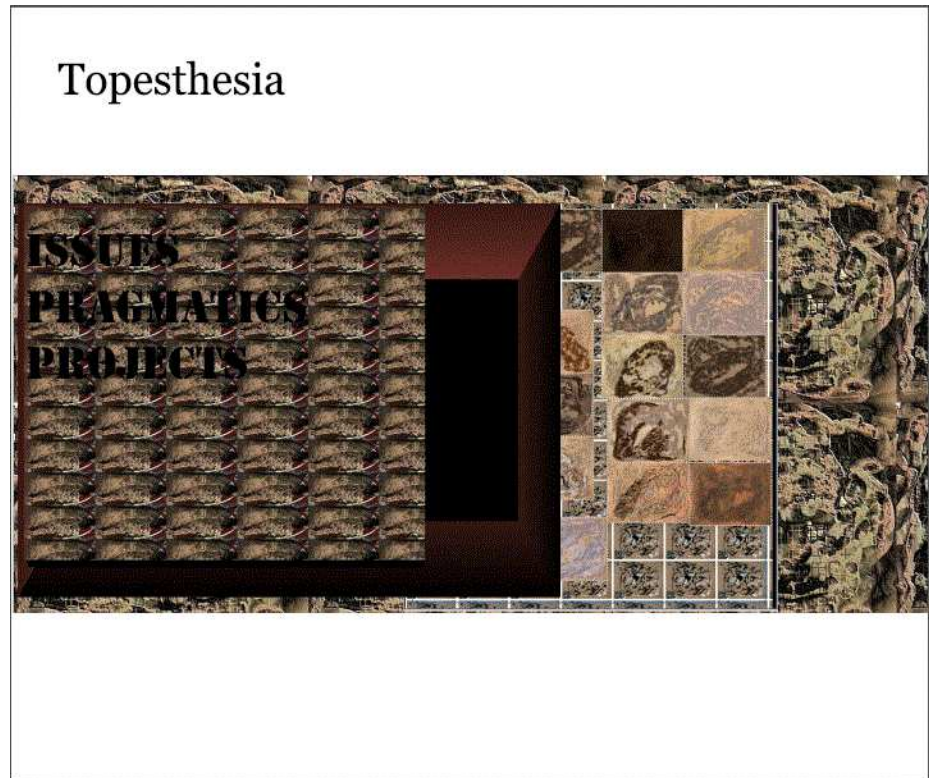
Cyber Drawing and Verbal Discourse

by Edwin VanGorder



<https://archive.org/details/Topesthesisia> ()
"

These are a series of projects in cyber drawing which build the morphologies of the virtual drawing in a new Pre-Socratic adaptation towards thinking the meaning of drawing as movement in mind and body expressed through a motions sensor. Corresponding sensibility of relating phenomenology to semiotics becomes a thematic for projects directed at The Mediterranean Journal of Philosophy, the International Society for Digital Art, Archilovers on line zine and the overall interest in creating art as archive.



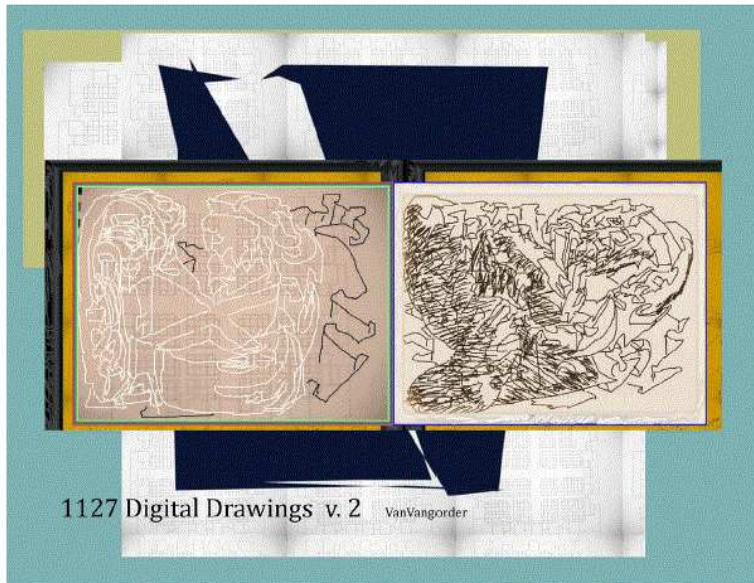
<https://archive.org/details/SatelliteofCyberDrawing/> "
The creation via a spatial layering of
structural tableaus within cyber drawing is
directed to a marking sensibility.

Satellite of Cyber Drawing

Poetic's of Drawing Abstraction

Edwin VanGorder





<https://archive.org/details/1127DigitalMauiWave22/> "Drawings which begin with the theme of the Asian Pitt House or rafters leaned from pits as both wall and cieling as a metaphor taken in successive Muttony's of visual rhetoric to create a spatial tableau of brackets and motion of drawing relating the vestibular niche space of a ground area to generated structures of carving sensibility within drawing."

<https://archive.org/details/ConstructingAVisualRhetoricInCyberDrawingAMorphologyOfArtDiscourse/> "

This work examines the potentials within my cyber drawing for creating a visual rhetoric out of the cyber drawing as relating point of view and plane of consciousness to a morphology of trope as both program and the unexpected. The sense of building dimension as creative space in my interest in phenomenology in which perception is not about, but through the art experience is.

CONSTRUCTING A VISUAL RHETORIC IN CYBER DRAWING: A MORPHOLOGY OF ART DISCOURSE IN THE VIRTUAL ARCHIVE

Edwin S VanGorder

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The multiple threads of cultural and software connectivity available to cyber drawing bring it into the realm of a visual rhetoric for much the same reason that cubism was able to make more etatic the relation between subject and object. Accordingly a spatial plasticity of language in terms of point, mark, line, plane, volume and mass have been given an introduction into the discourse of a topology, a rhetoric, by Bar (2002 p.47): "Drawing deconstructs linearity by making reembedding not sequence a principle of narrative time: a body within a house". Thus we may interpret her neologism of topology as the facultative projection of point of view as configured into discourse, essentially rhetoric, (traditionally defined as ethos, pathos and dialectic or more avallably: context, expression, and discourse)

In the following article I will be using analysis and synthesis of traditional verbal rhetorical terms in relation to a visual morphology, topology and topography in which the abstract landscape of verbal discourse and visual language are points of view and planes of reality embedded within the throwness of cyber art. My works find the cyber sphere or circuit to be like throwing pot on a fourth dimensional wheel, in which the new temporality and potential are a manifold- and an invitational rhetoric of form-in-the-making.

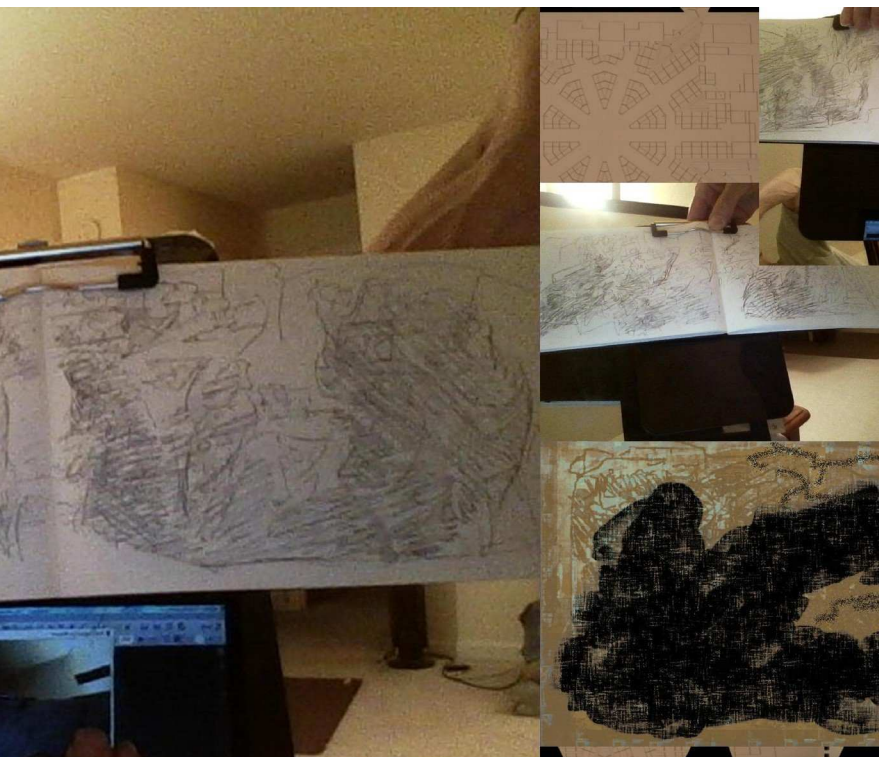
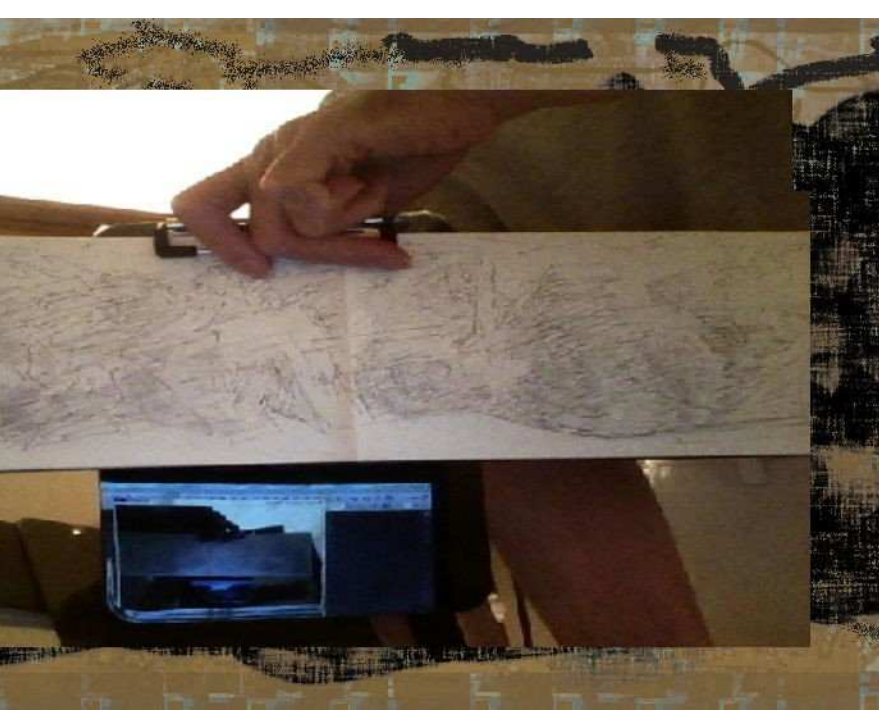
Summary:

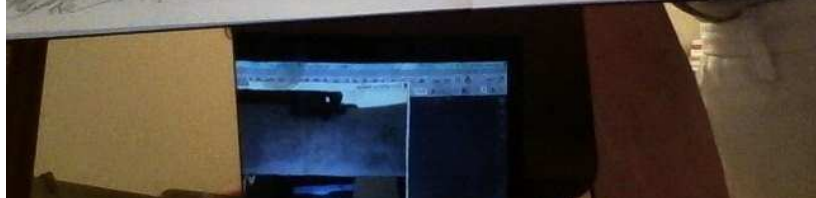
These works are meant to be integrated into a summarizing article for the Mediterranean Journal of Philosophy... The origins were in an impulse to photograph drawings out of hand in my near environments as an interpolation on the photo process, interrupting it with drawing, and then mediating this in computer space as interpellation which took on the traces of material manifestations within the virtual remove, the arguments and diversions on this process becoming in turn highly rhizomatic. A language appreciation of how the phoneme skrr of proto European origin which Mola remarked as relating towards a Brancusi exhibition and which means gradients of material reference becomes extended to a general appreciation of the poetics of rhetoric structuring poesis of categorical thinking.

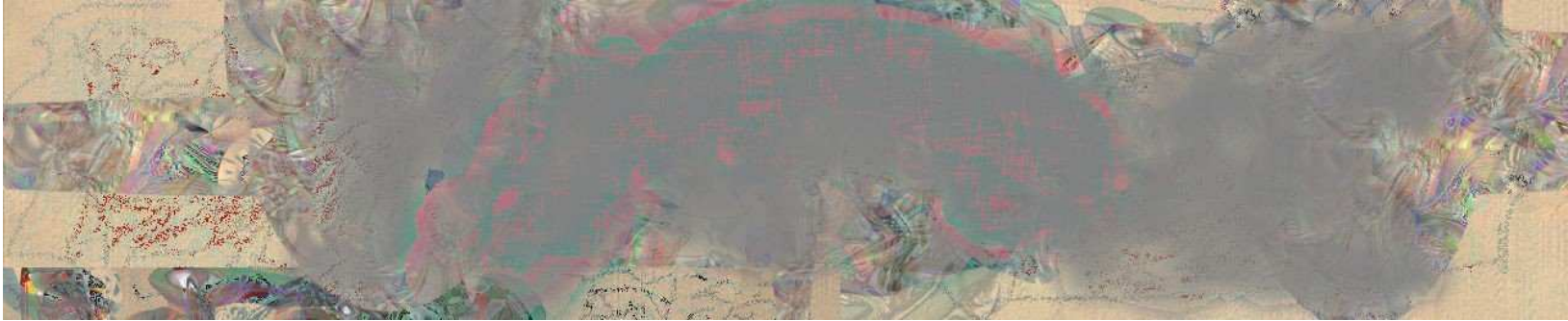
The sense of topesthesis which attends the virtuality become remarked to my selection of “rebus “ as catalyst term from rhetoric which focuses my interest in a visual verbal dopelganger over ambigua of tropes and associative thinking creating topos, topology and the topographic out of the morphic, morphological and morphogenic dimensions of art as experience.

Likewise the sense of psychological extension and compression that meets history on an East West axis becomes involved in my tendency to relate pairs of texts and focus on double hermeneutics. The multi disciplinary emphasis of the Persians as shaping Greek branching of kinds of thinking as one Eastern branching on the West, and The Chinese dimension along the Forbidden City axis of tracing a sense of the other or sublation by which experience becomes traced to a sense of place within events and the West histories of identifying autonomy shape a consideration of the ends and with the text of Finnegans Wake the end of history that become part of my sympathy with the creative contrast between the Romantic and categorical traditions shaping within my own works history a kind of memory palace in the making.

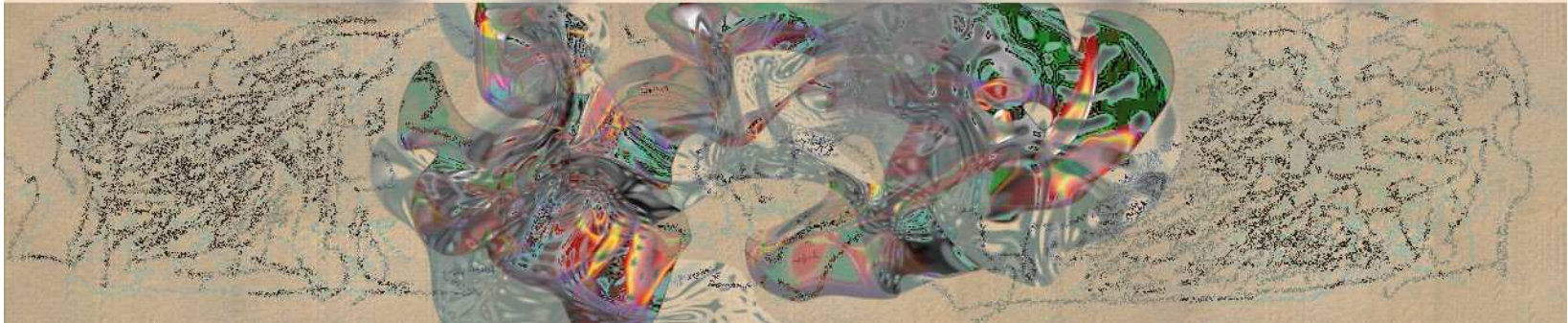
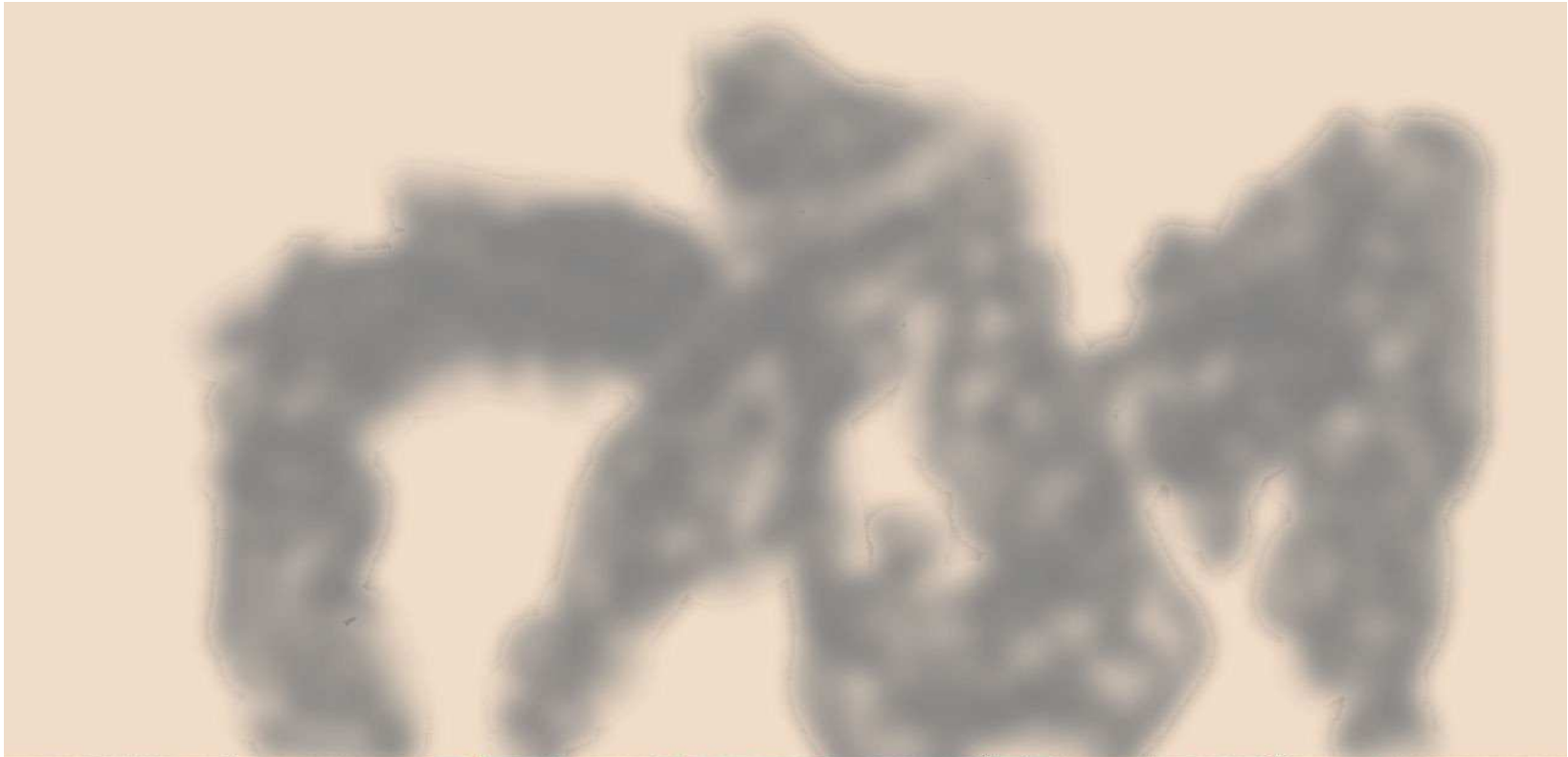




















• Finnegans Wake

and Hosty (no slouch of a name) an illstarred beachbusker who, sans rootie, and sans scrapie
suspicioning as how he was setting on a twoodstool on the verge of self abyss, most starved,
with melancholia over everything in general, (night birman you served him with natigal's nano)*
..... ????



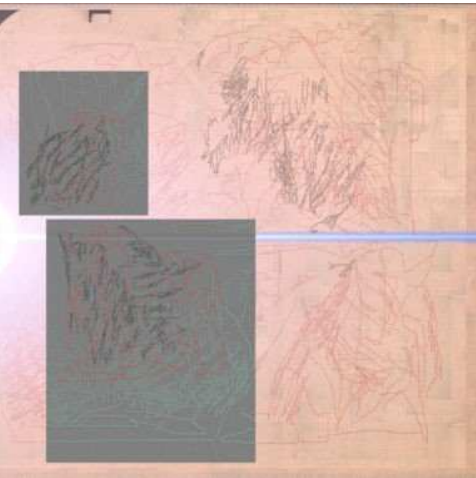
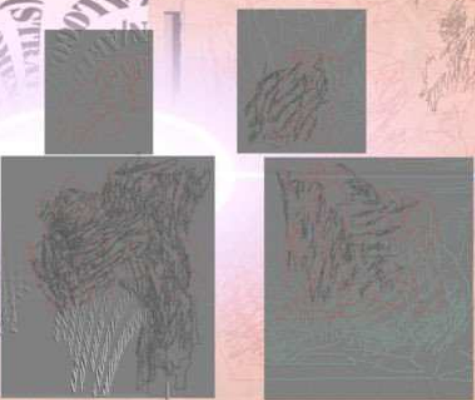
and Hosty (no such name) an all star basketballer who Saturday and Sunday
positioning as he was sitting on a woodstool of the virgin of bliss my stars
with my uncle of everthing engineer now barman you served him with
a nautical i know.

MYTHOS/HYPNOS/ALOISIS/KNOSIS/STROPHE/ KOINOS
 (CONSULT)/ OIKASW (SYMPATHY) XEUGMA (JOIN) ASW
 (SENSITIVITY) TROPE/GENOSKEIN (STEER) /SURD
 PHENOMENON/BRHA/OUSSIS/ETHEL/PSYKE/SMELACRAM/
 GRAPHOS/NOEMA/NOUMENON/HOMOLOGEIN (ARGUMENT)
 OR AGREEMENT)/PHRONEN/ONTOS/ ENERGIA/ TECHE/
 ARÉTÉ/ SOPHON/ TETHYS/ PSYCHE/ XYNON (SHARING)/
 BAPTEIAI (INTRODUCING)/ LEXIS /TINEI BEING/ ONTOS
 (OF BEING) /PSYCHE/ SOPHON/AETHER/ALOGON /
 HYPOPHYSIS (IRONY)/LOGOS/ALOGON/ ANTEMOMORAI
 (ALLTHINGS) HYPOROMEINON (STRATA) /APPEIRON
 (GERNATIVE WHOLENESS)/PHENOMENON/FLARE UP/
 DIAPHERENTAI/NOUS/BRHA/OUSSIS/ARCHE/HURIS/
 MYTHOS/HYPNOS/GRAPHON(I WRITE- I DRAW)/TROPE/
 STROPHE/APOSTROPHY/SURD /MATHENTOS (SCOPE)/
 METAPENENTAI (CYCLE)/GENOSKEIN(STEER) GOMON/
 PHRONEN(COMMON SENSE).

Phenomenon of a Dilemma
 (Polylemma)

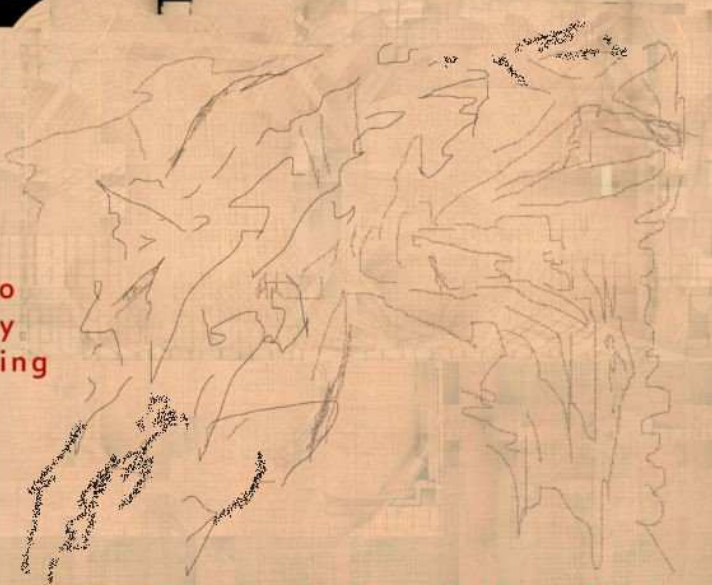
Polymer

MYTHOS/HYPNOS/ALOISIS/KNOSIS/STROPHE/ KOINOS
 (CONSULT)/ OIKASW (SYMPATHY) XEUGMA (JOIN) ASW
 (SENSITIVITY) TROPE/GENOSKEIN (STEER) /SURD
 PHENOMENON/BRHA/OUSSIS/ETHEL/PSYKE/SMELACRAM/
 GRAPHOS/NOEMA/NOUMENON/HOMOLOGEIN (ARGUMENT)
 OR AGREEMENT)/PHRONEN/ONTOS/ ENERGIA/ TECHE/
 ARÉTÉ/ SOPHON/ TETHYS/ PSYCHE/ XYNON (SHARING)/
 BAPTEIAI (INTRODUCING)/ LEXIS /TINEI BEING/ ONTOS
 (OF BEING) /PSYCHE/ SOPHON/AETHER/ALOGON /
 HYPOPHYSIS (IRONY)/LOGOS/ALOGON/ ANTEMOMORAI
 (ALLTHINGS) HYPOROMEINON (STRATA) /APPEIRON
 (GERNATIVE WHOLENESS)/PHENOMENON/FLARE UP/
 DIAPHERENTAI/NOUS/BRHA/OUSSIS/ARCHE/HURIS/
 MYTHOS/HYPNOS/GRAPHON(I WRITE- I DRAW)/TROPE/
 STROPHE/APOSTROPHY/SURD /MATHENTOS (SCOPE)/
 METAPENENTAI (CYCLE)/GENOSKEIN(STEER) GOMON/
 PHRONEN(COMMON SENSE).

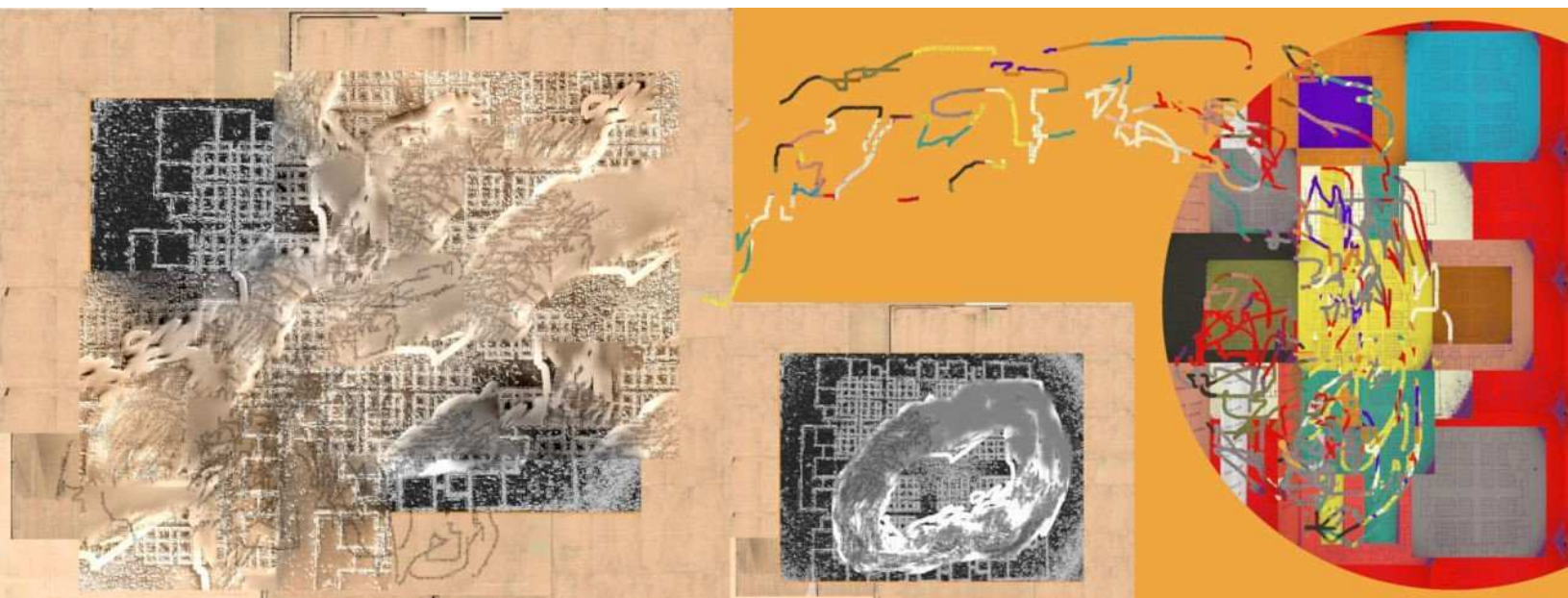


Finnegans Wake

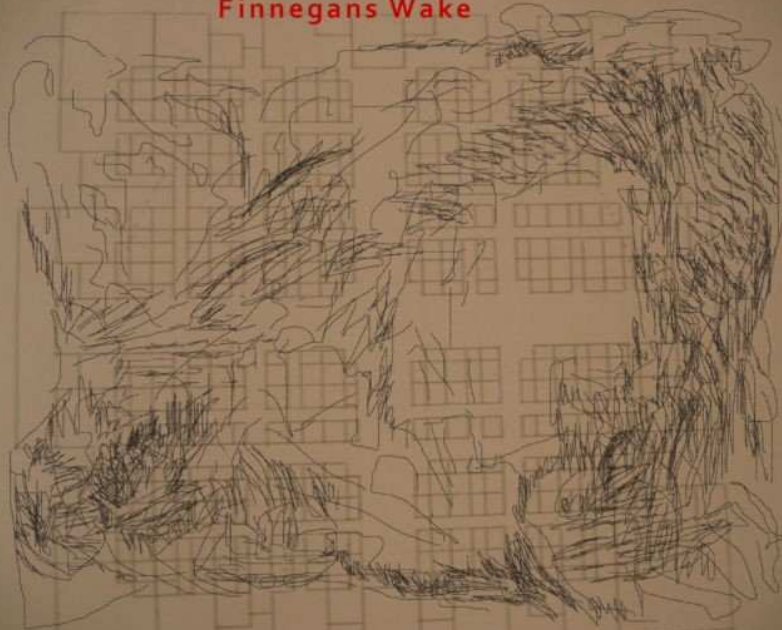
"and Hairy O "Hurry . All of them arminus
-varminus. This is Delian Alps. This is
Mont Tivel, this is Mount tipsy, this is
the Grande Mons Injun. This is is the
crimealine of the Alps hooping to
sheltershock the three lipoleums. This is
the jinnies with their legahorns feinting to
read in their hand made 's book of strategy
while making their war undisides the Willing
done. The jinnies is a cooin her hand and
the jinnies is a ravin her hair and the
Willingdon git the band up. This is big
Willingdon mormoreal tallowscoop
Wounderworker obscides on the flanks of
the jinnies."



???: and hurry oh hurry. All the armanents of the armies. This is delicious. This is
Mt Tavol, this is Montequieu, this is the great Monsiegnour. This is the Kremlin of
the Alps hoping to shellaque the three Napoleans. This is Jonas with legirons feigning
to read their hand maiden's book of strategy while making their way on the side of
Wellinton. The Johnnies are coming around and Hurrah hurrah and Wellinton got
the band up. This is his woe be gone memorial telescope wonder worker aside the
flocks of engines.



Finnegans Wake



Now(to farbare forever solittle
of Iris Trees and Lili O'rangans),
concerning the Genesis of Harold
or Humphrey Chimp- den's occu-
pational agnomen (we are back
in the presurnames prodromarith
period, of course)"...

?

now to forebare for every soul a
till of Irish trees and little origins
concerning the geneisis of our
old home free champion's occu-
pational acumen we are back in
the presumably before he
married period when angels
called out to us.



Finnegans Wake

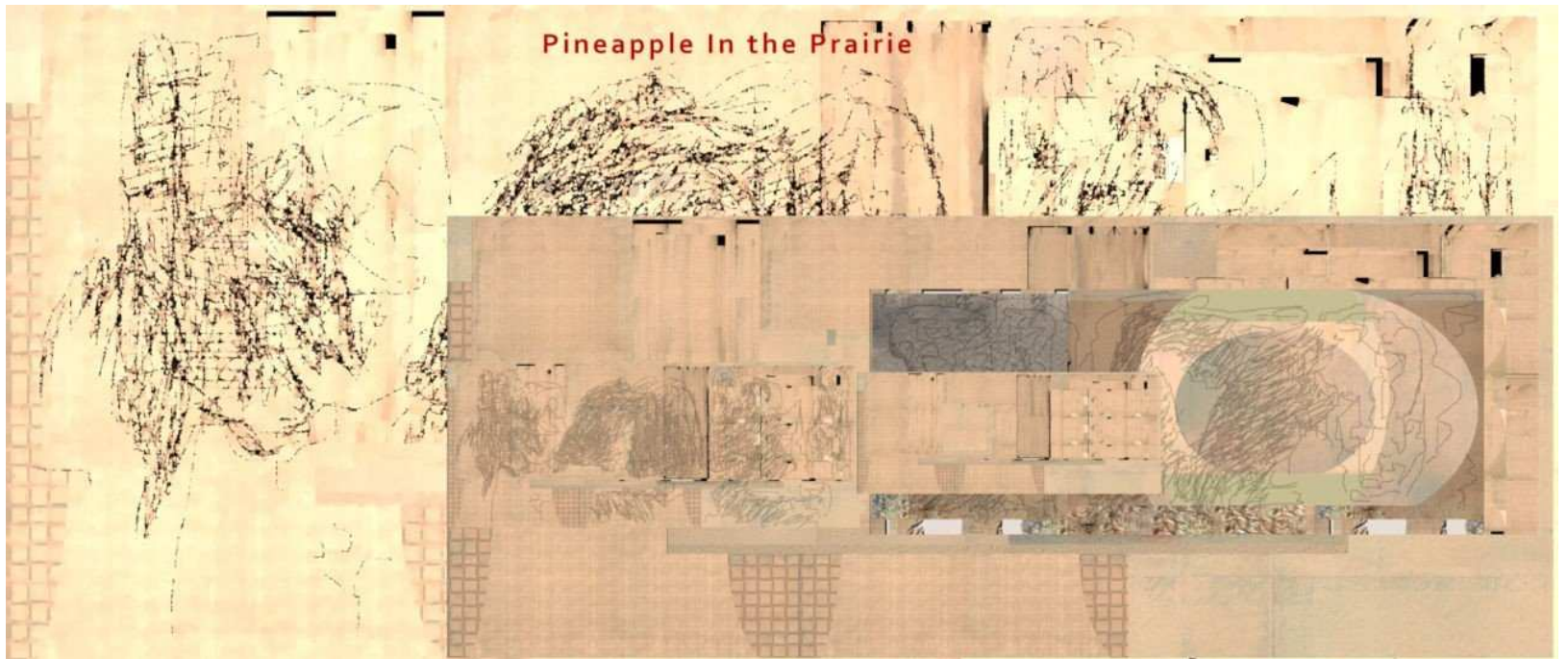
"Three Quarks for Muster Mark! Sure he has'n't got much of a bark."

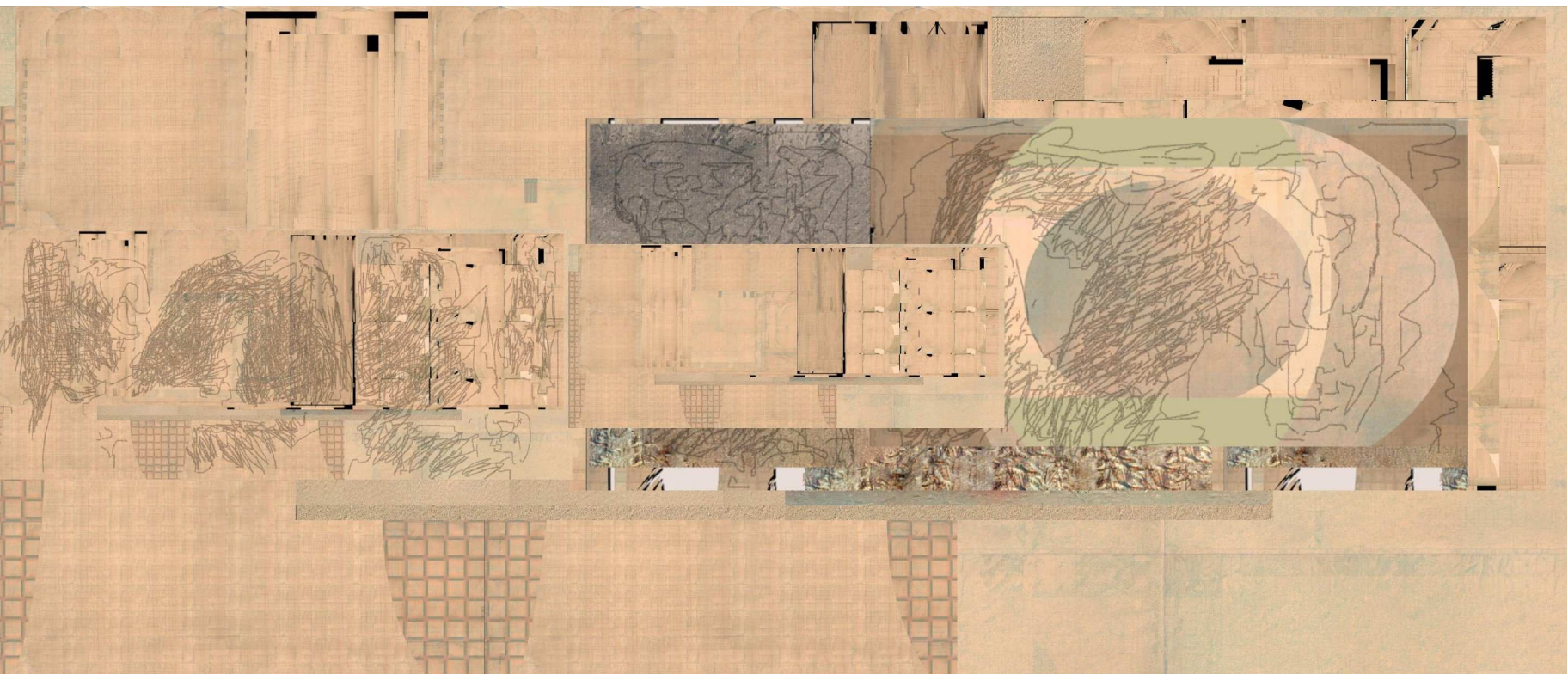
?

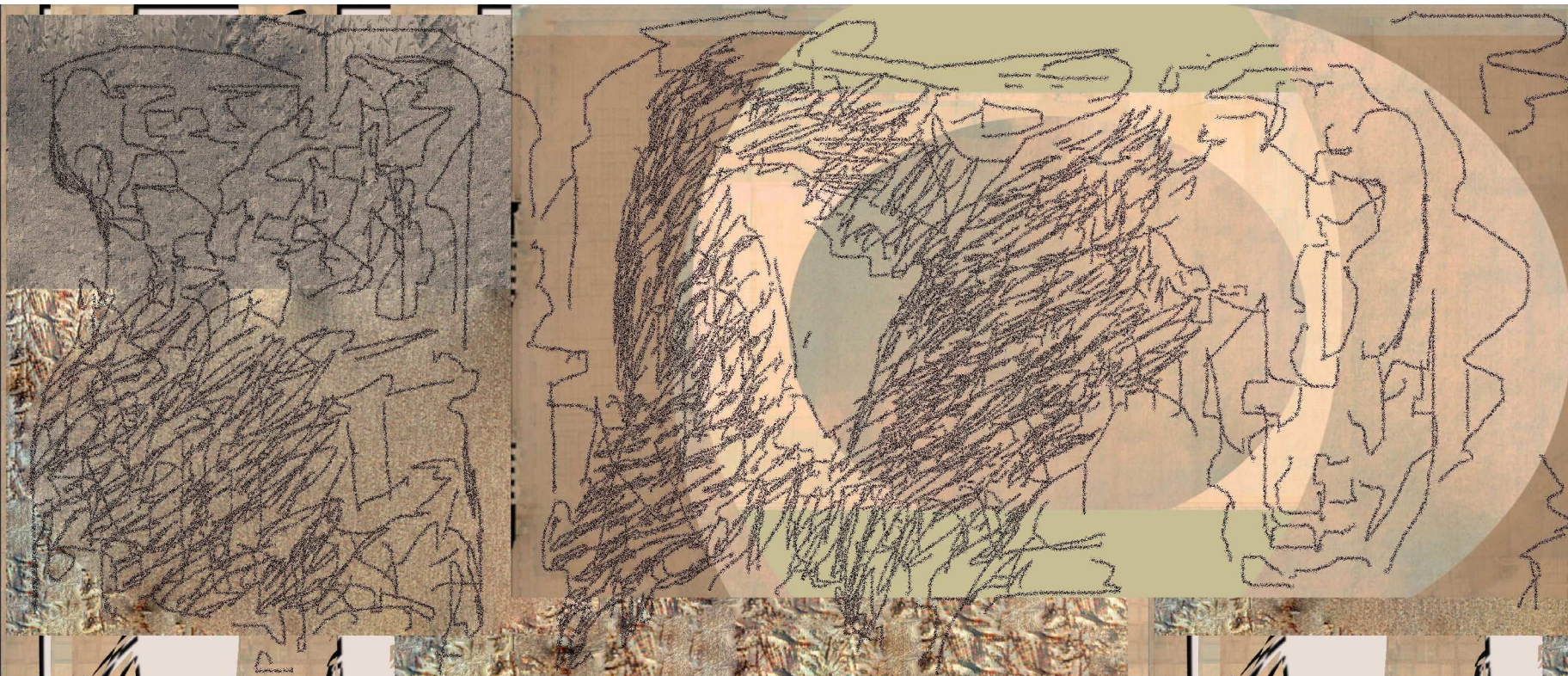
The carcasse remarked sure as not milch overboard.

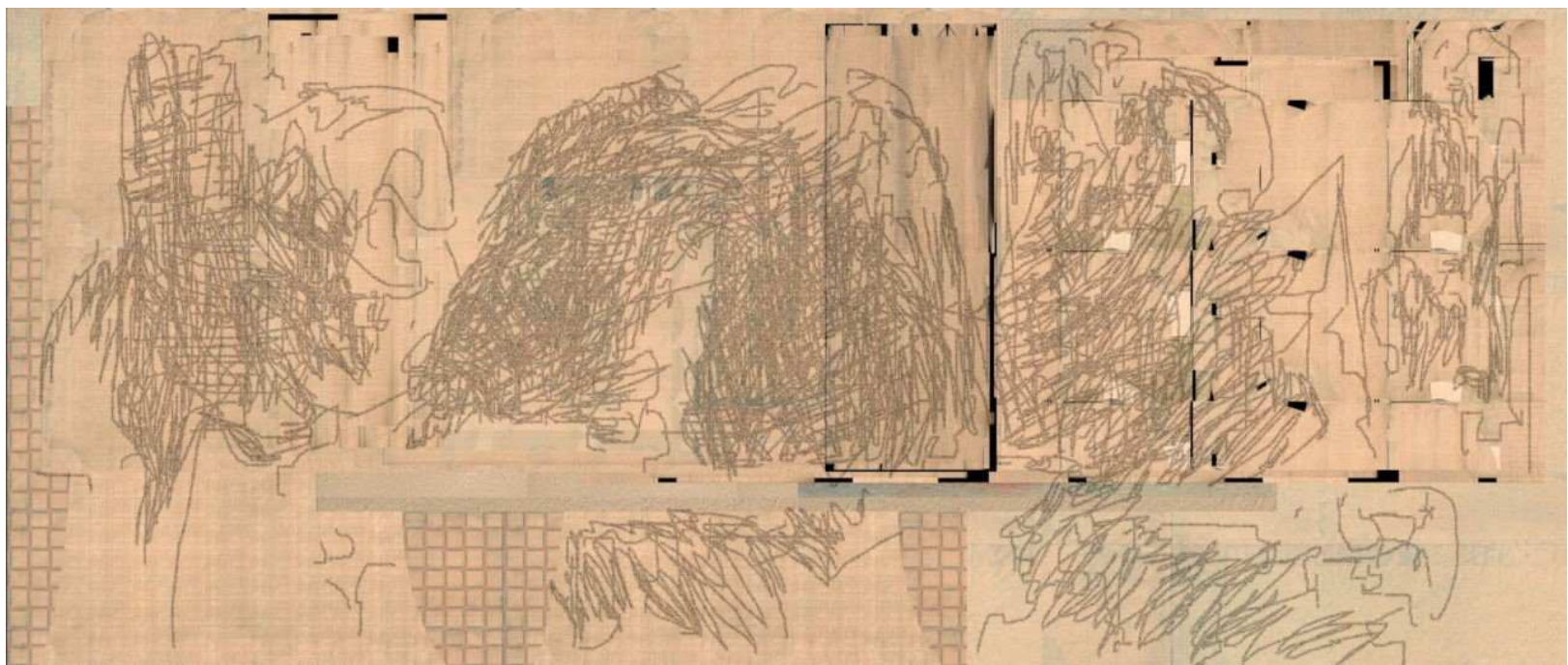


Pineapple In the Prairie

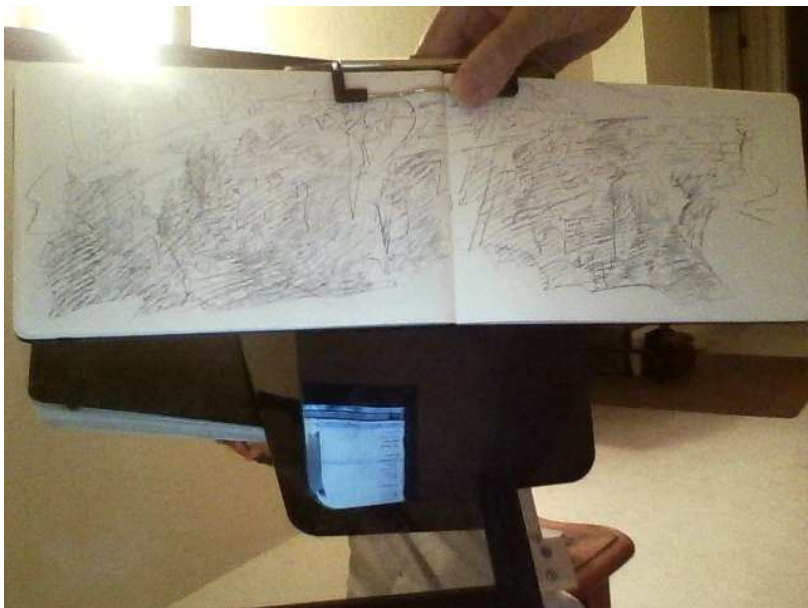














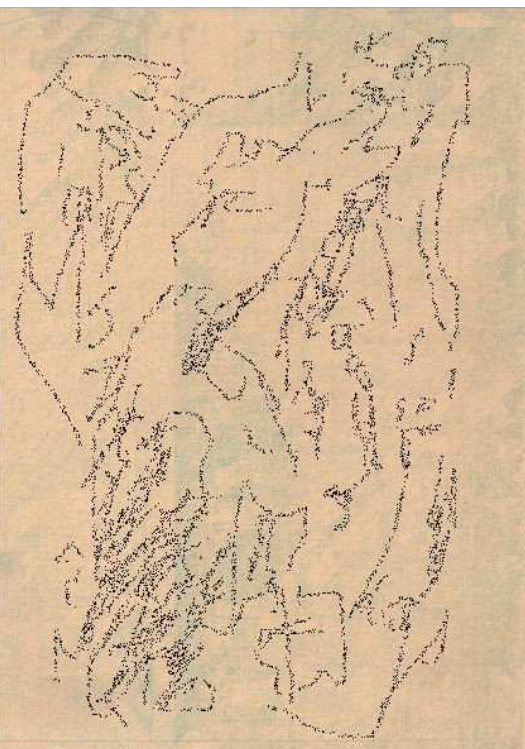


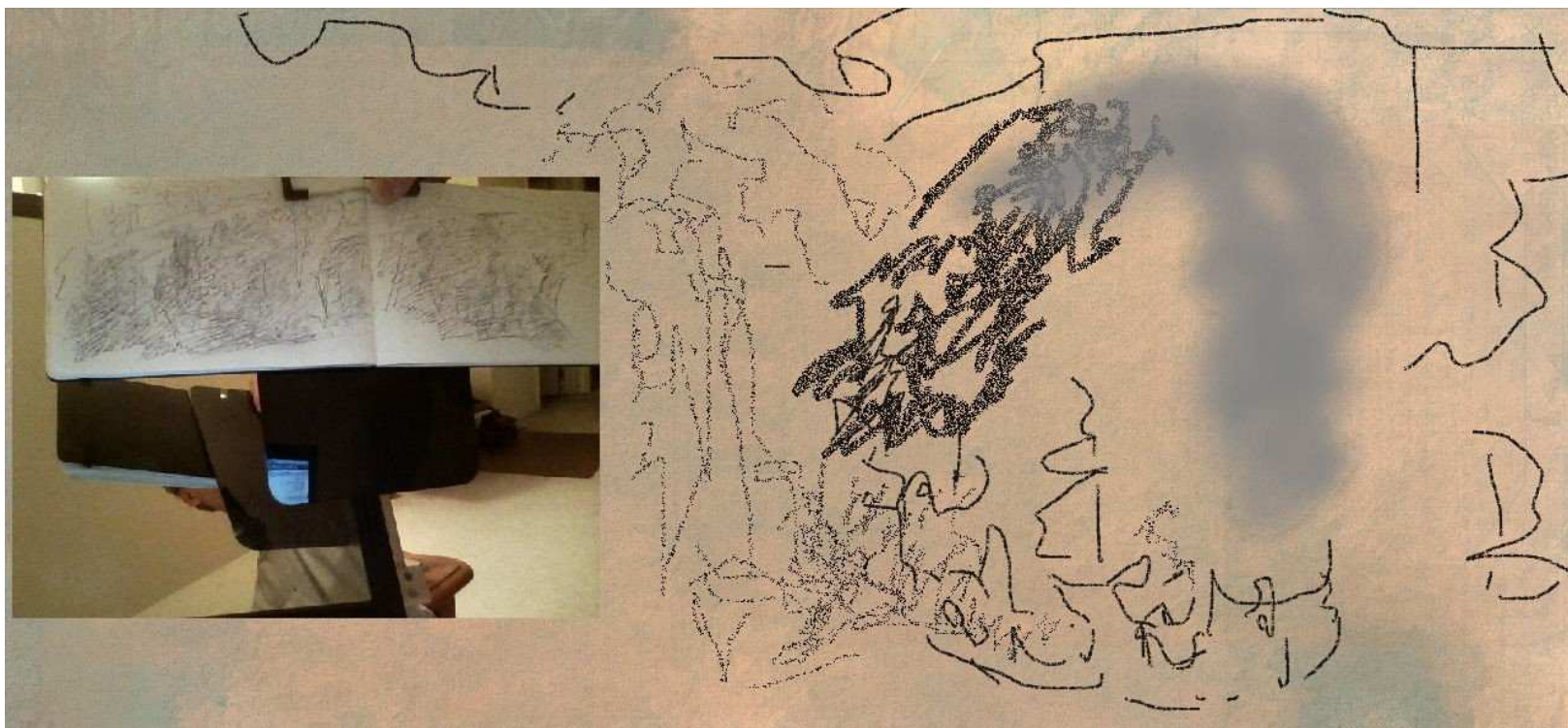


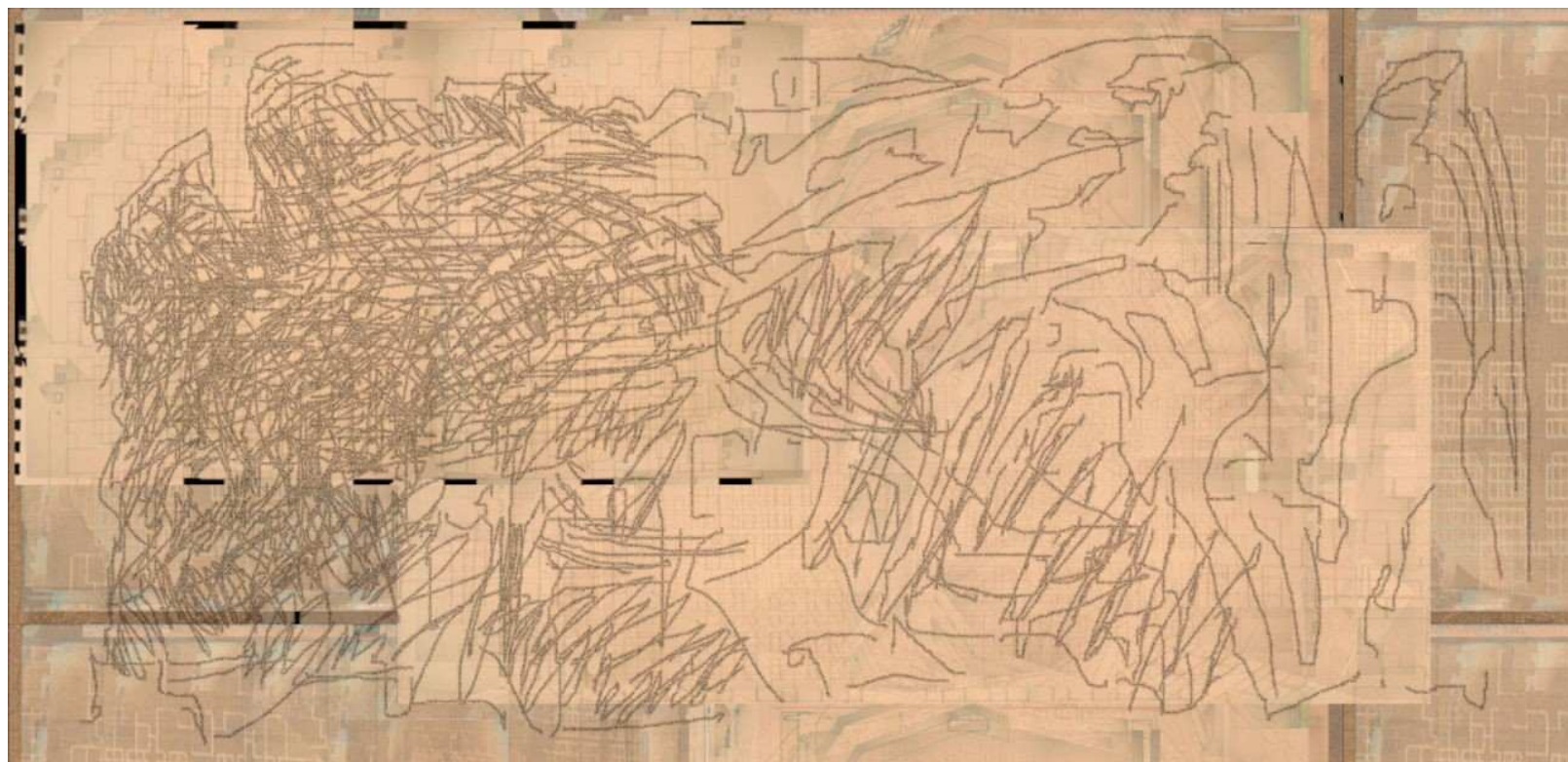


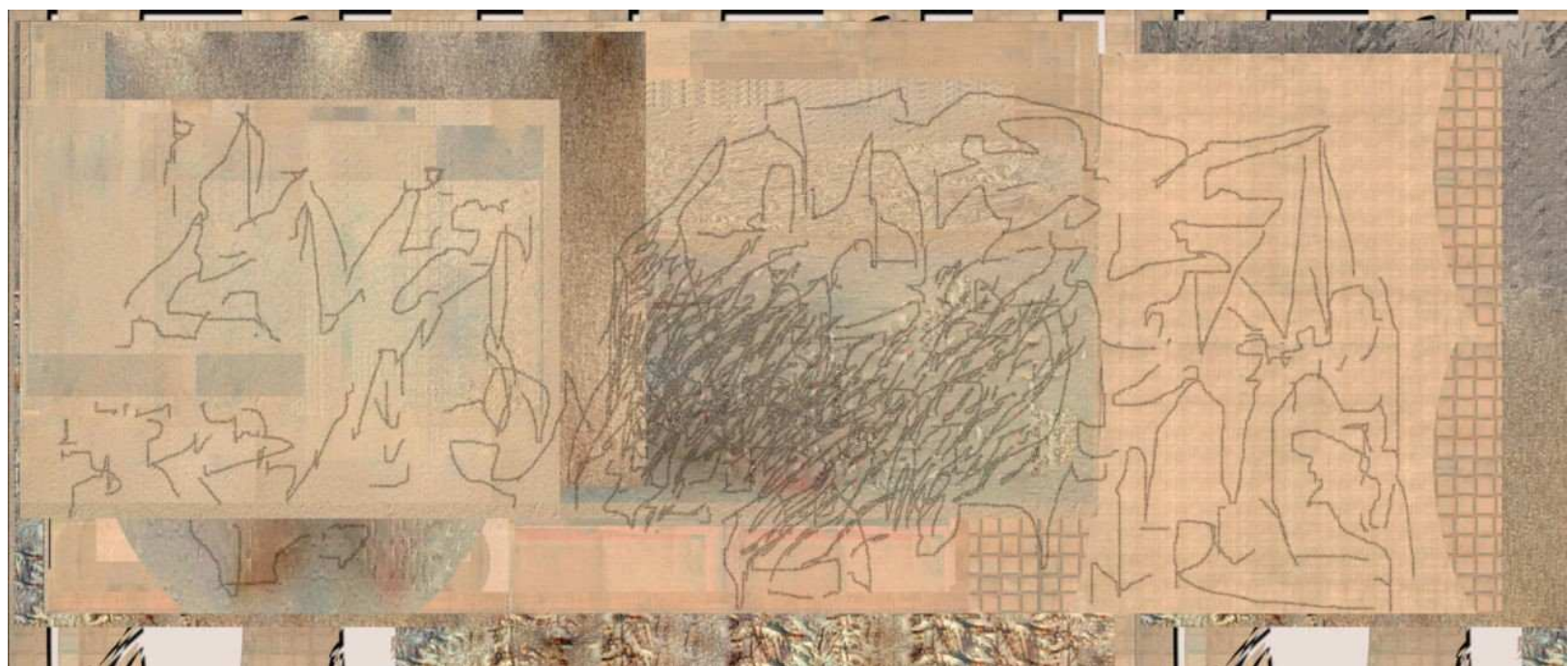


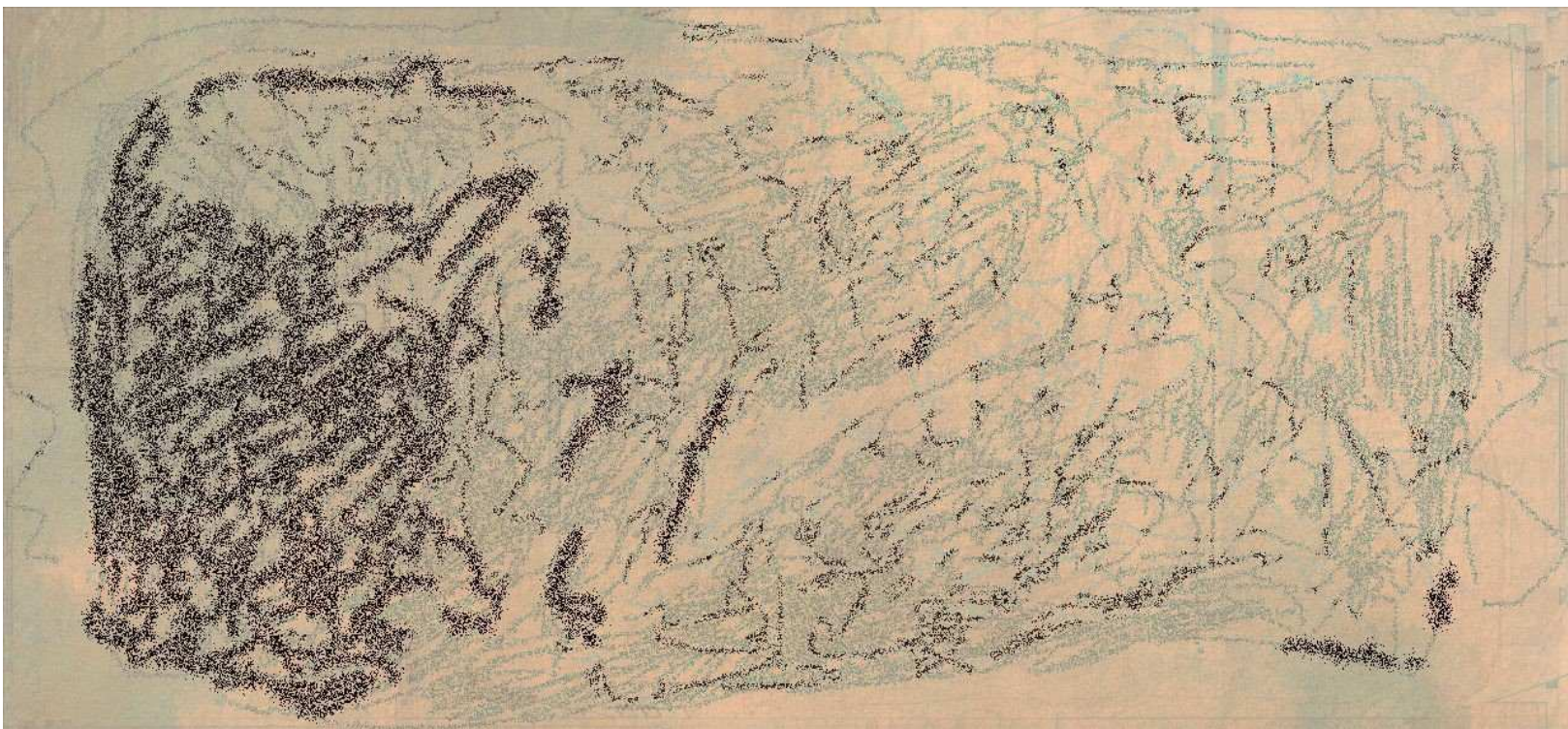


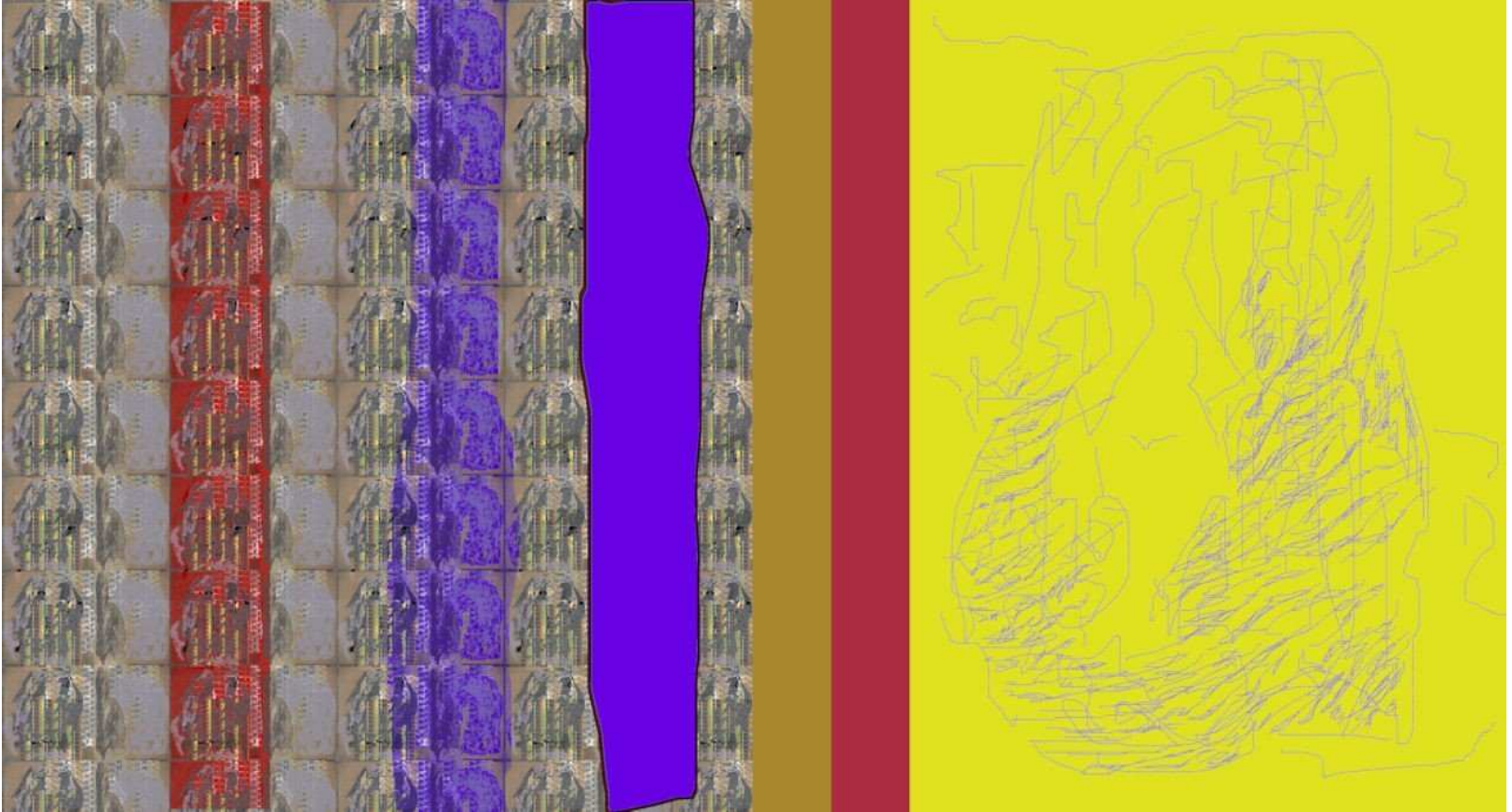


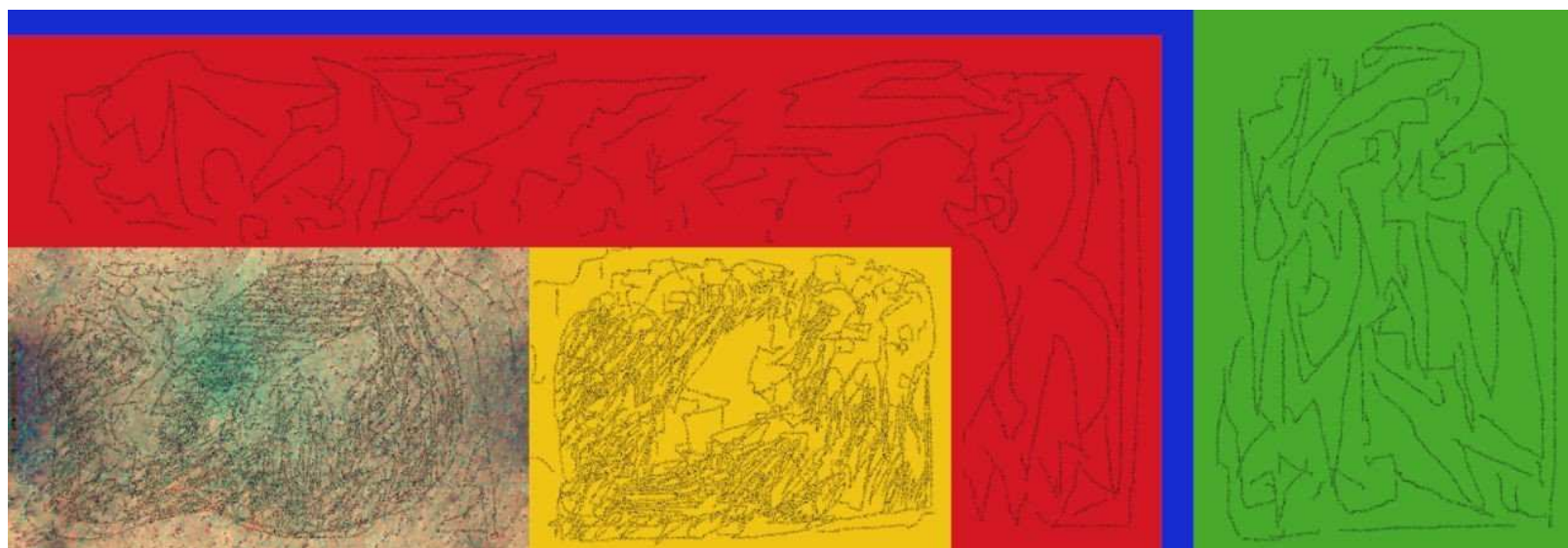


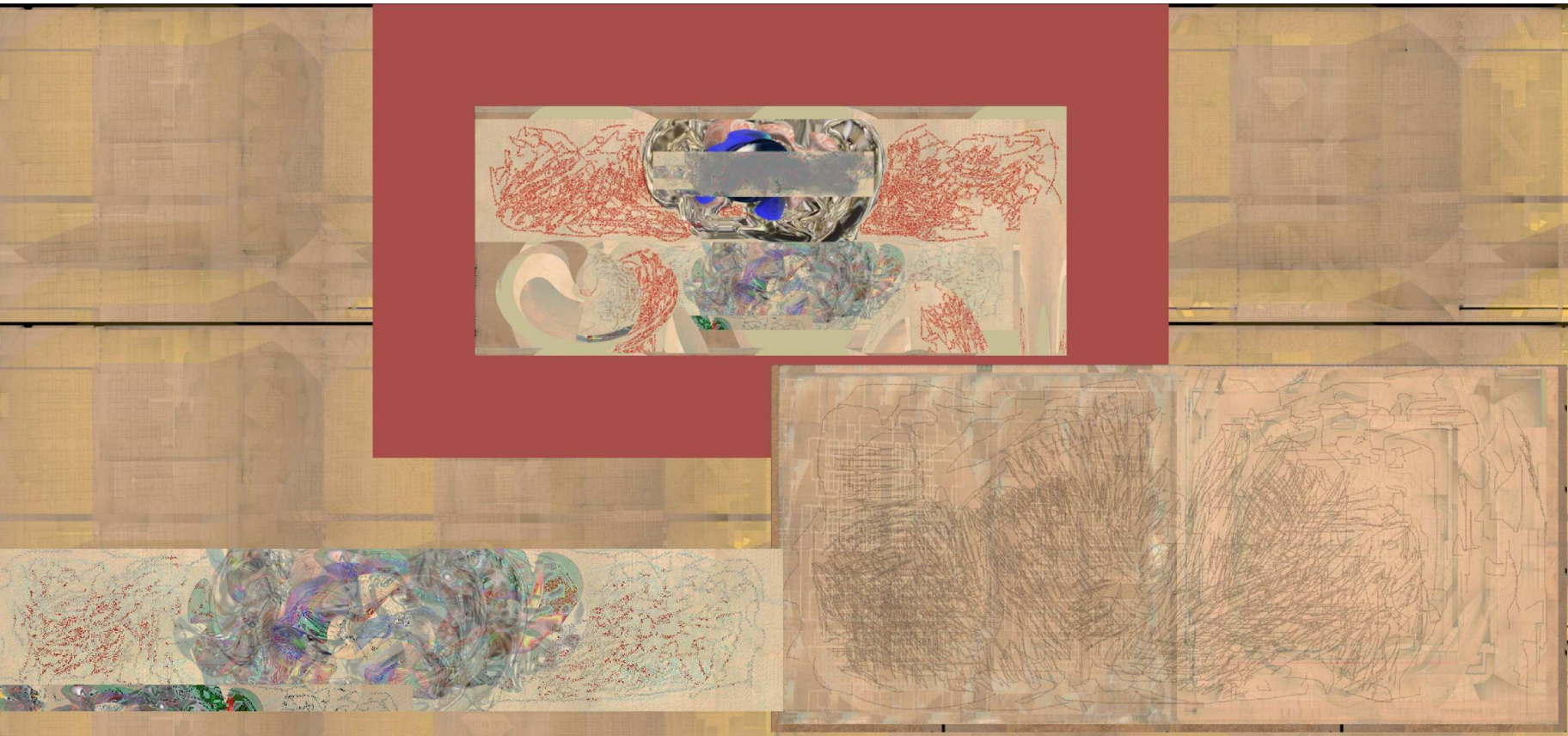


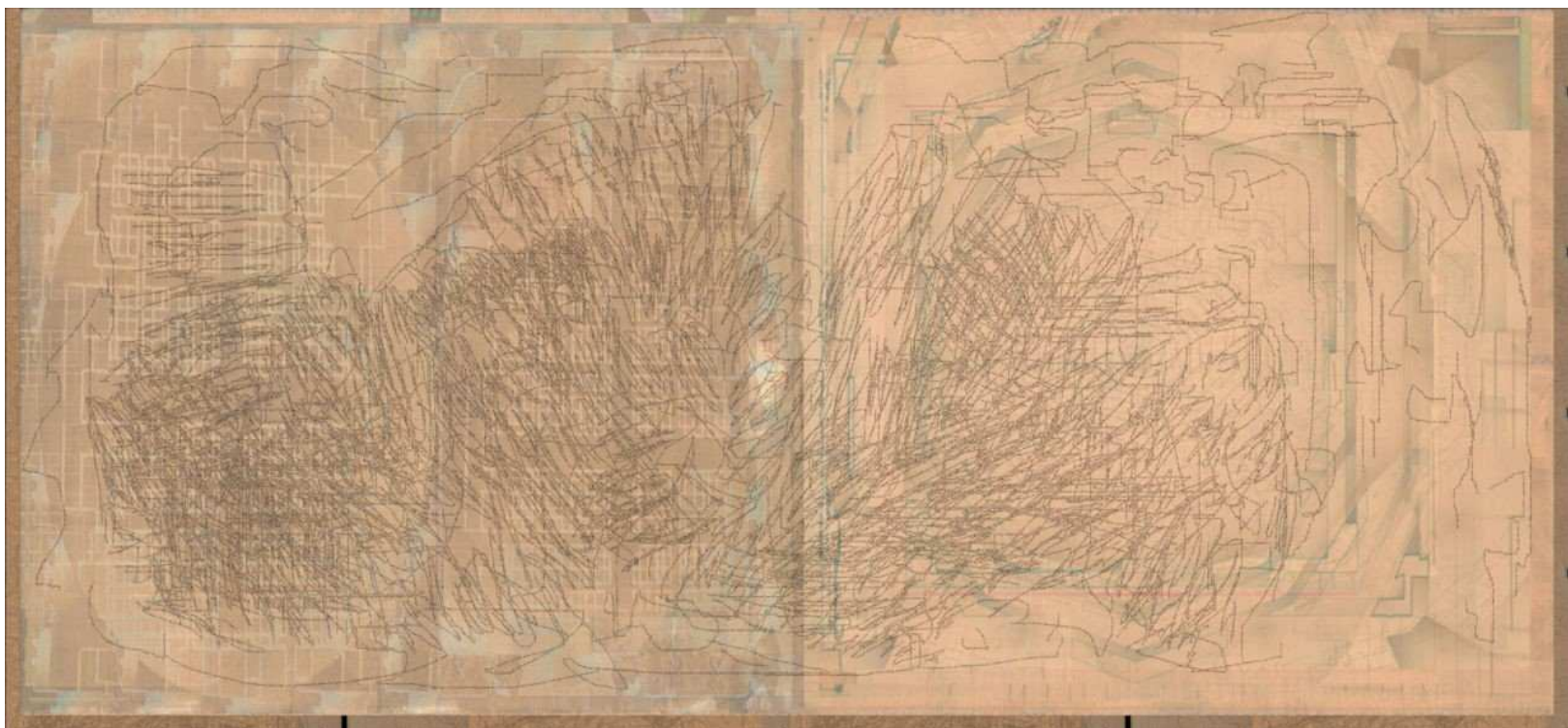


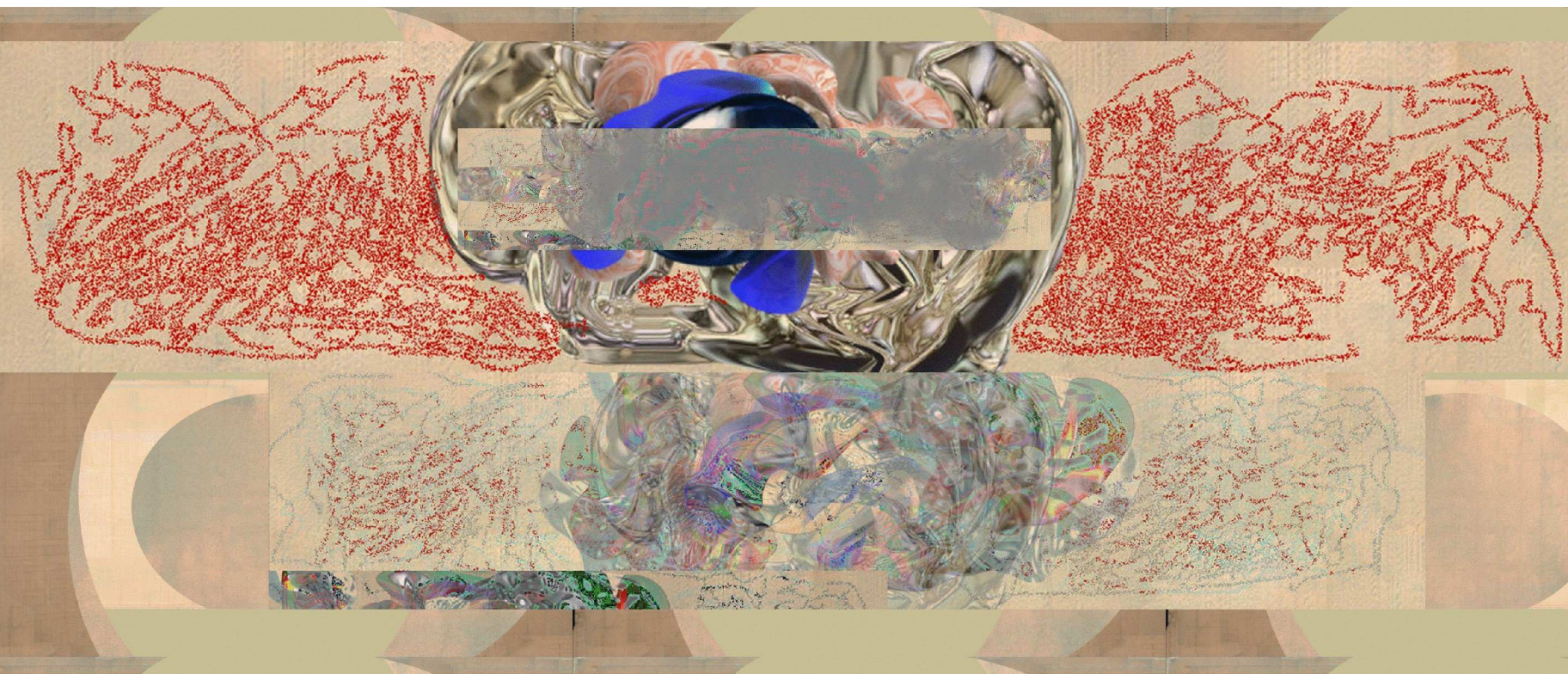








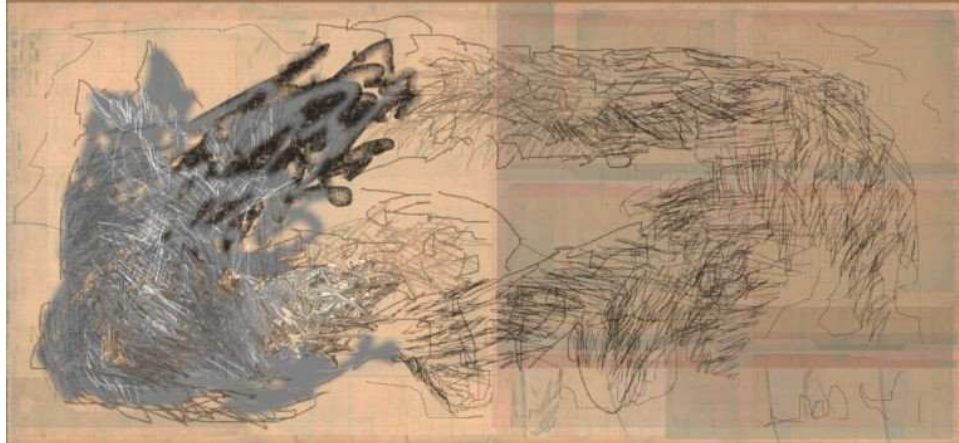








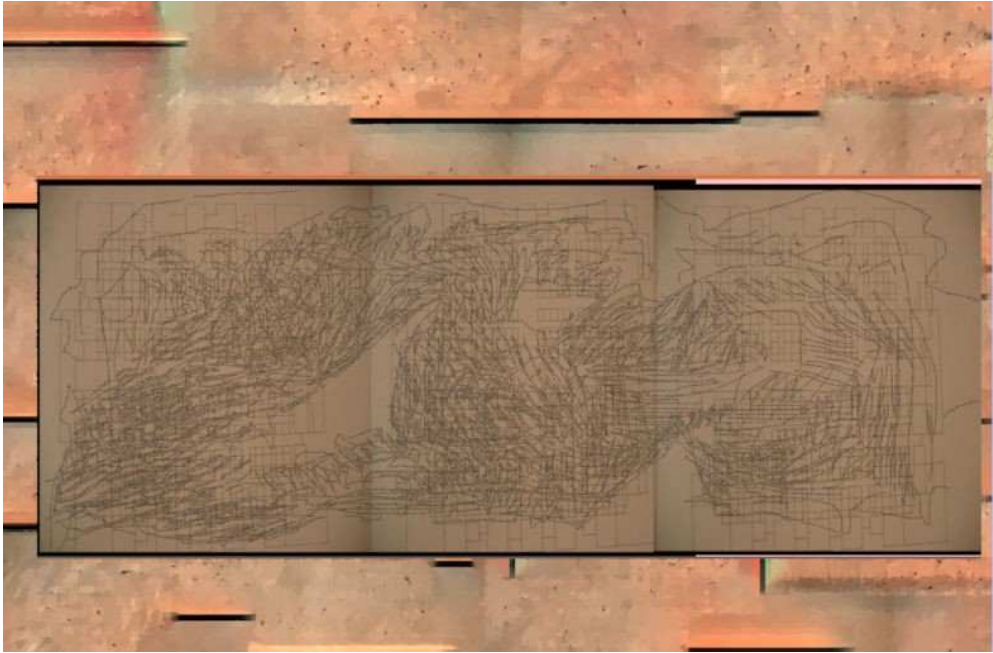
Finnegans Wake

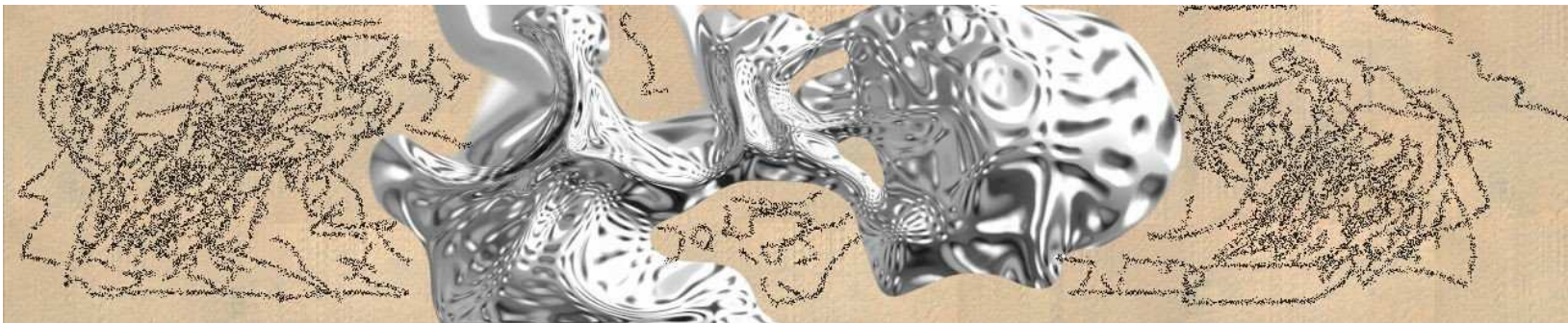


Here let a few artifacts fend in their own favor. The river felt she wanted salt. That was just where Brian came in. The country asked for bears paw for dindin!

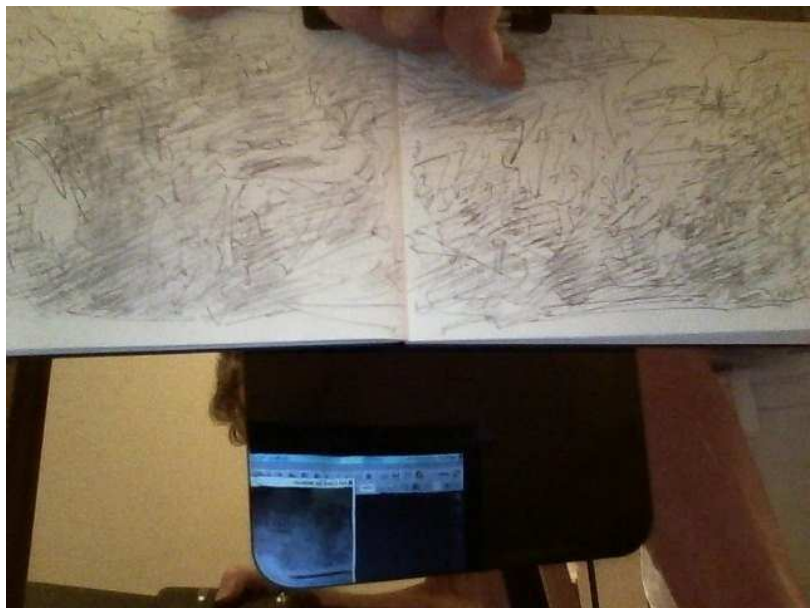
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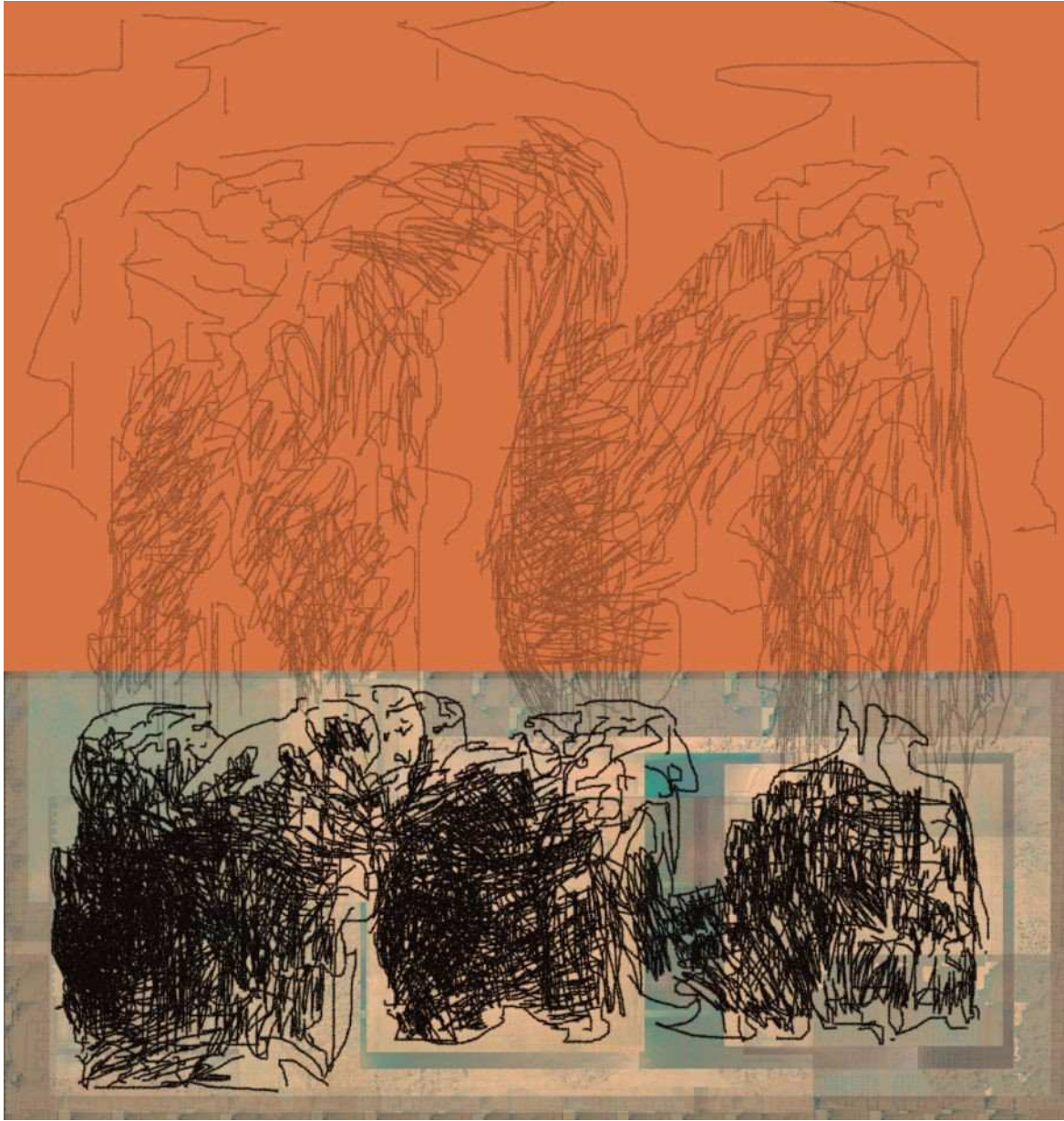
Here laughter acts finding their owner. The river flowed to salt. Thet was just where Orion comes on. The contrast forbears officer TinTin.

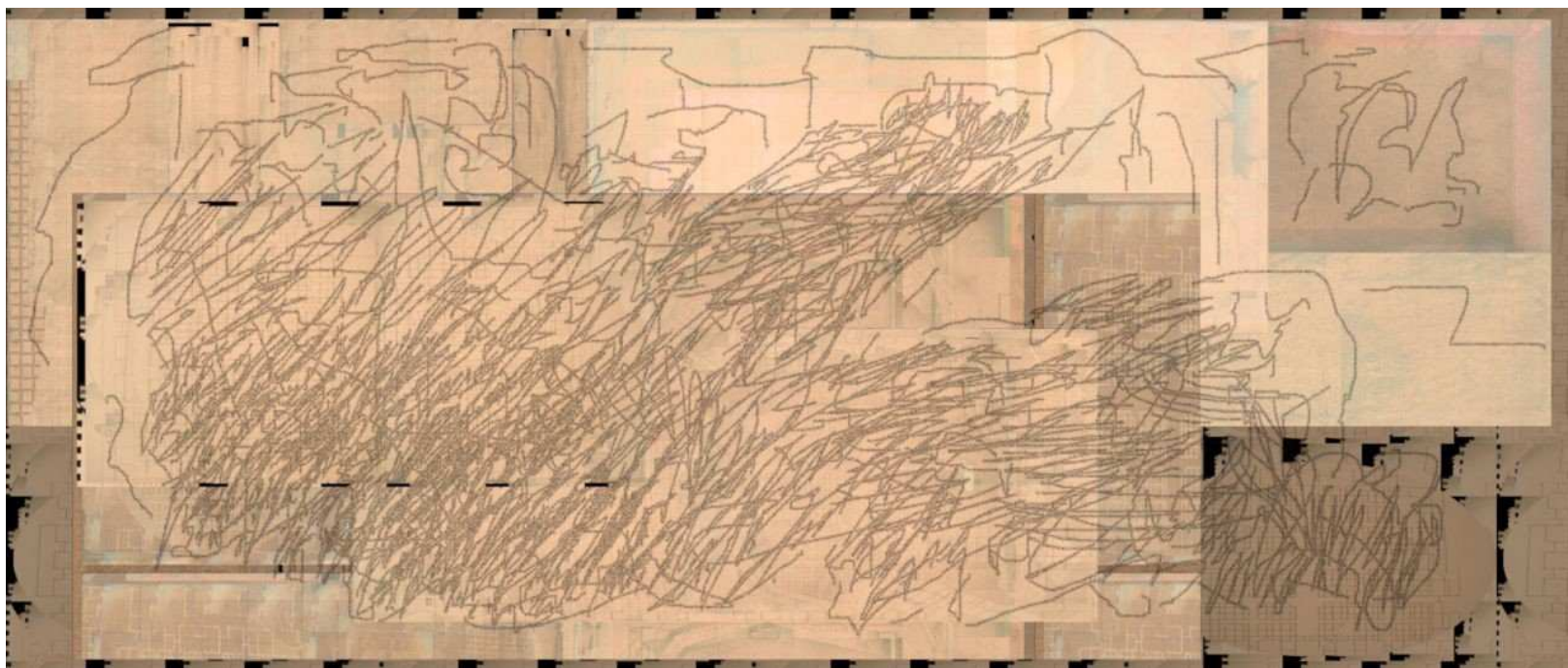


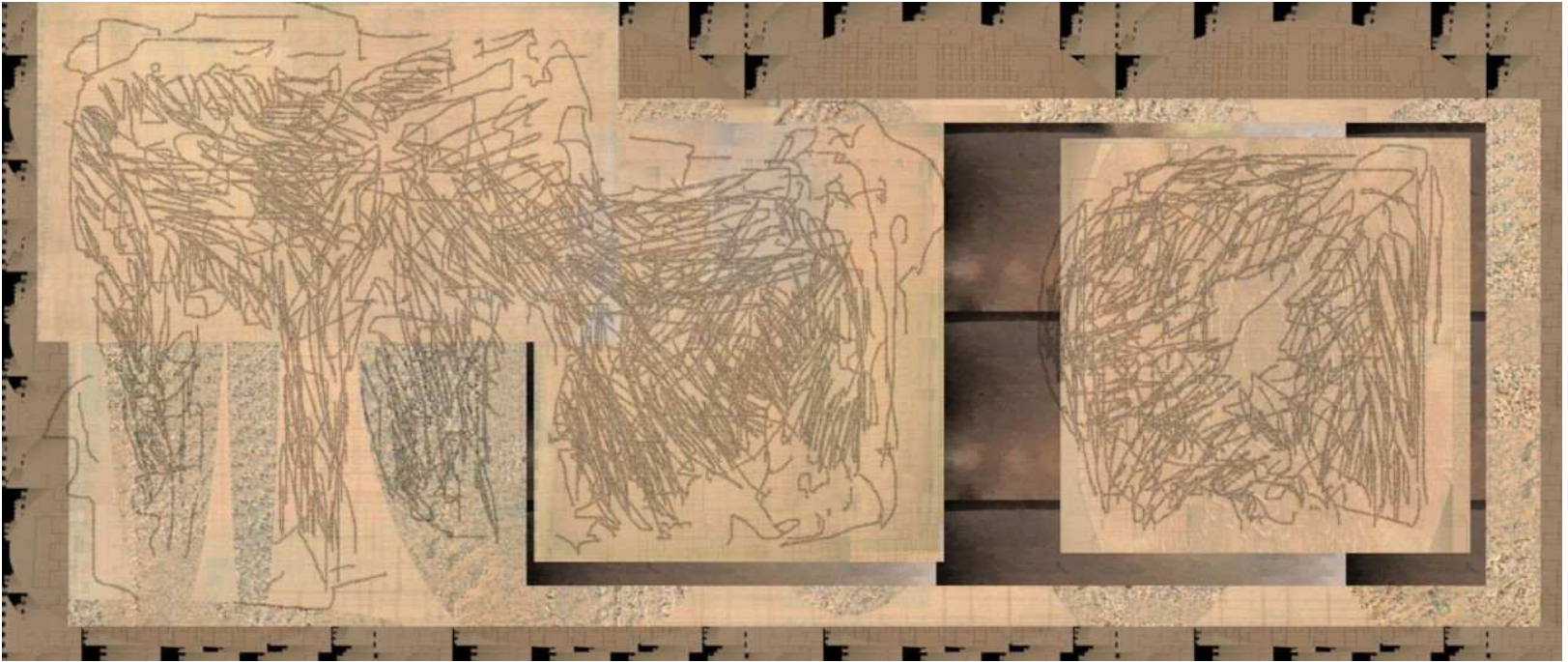


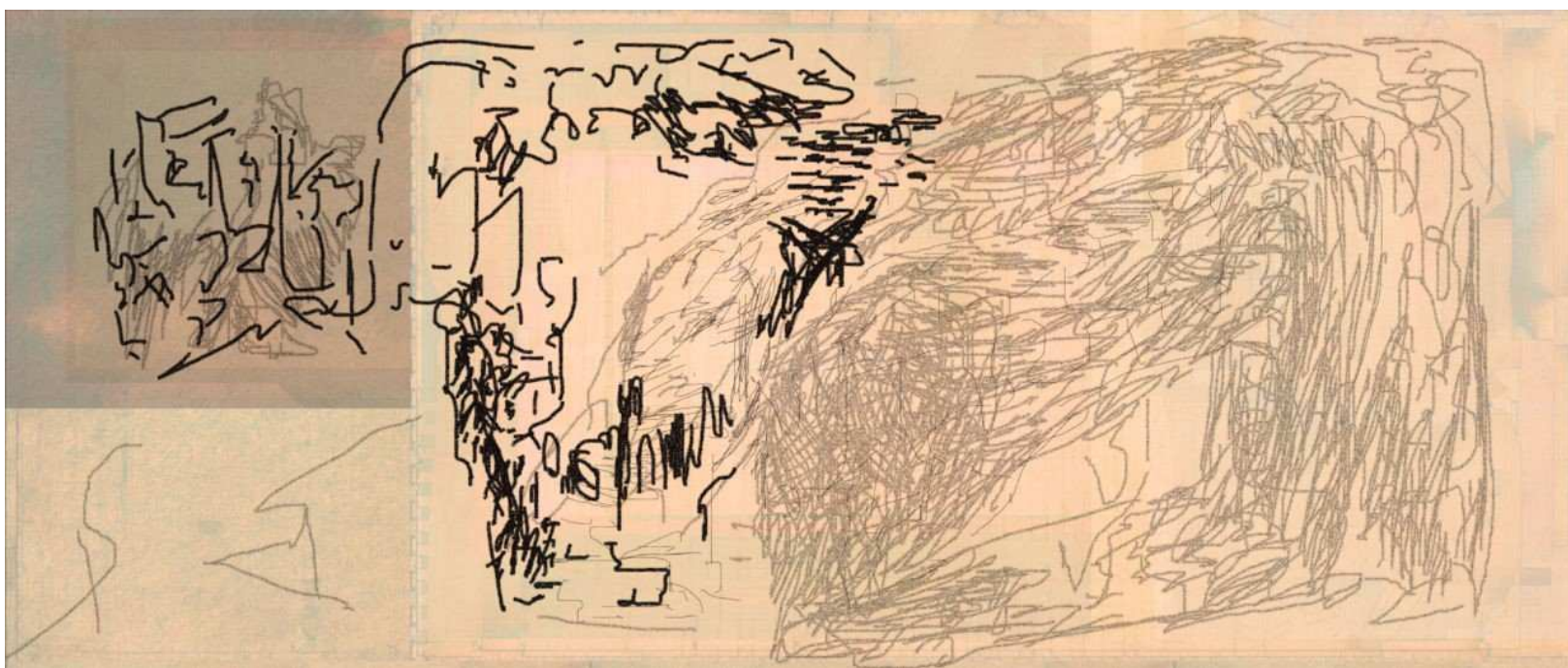


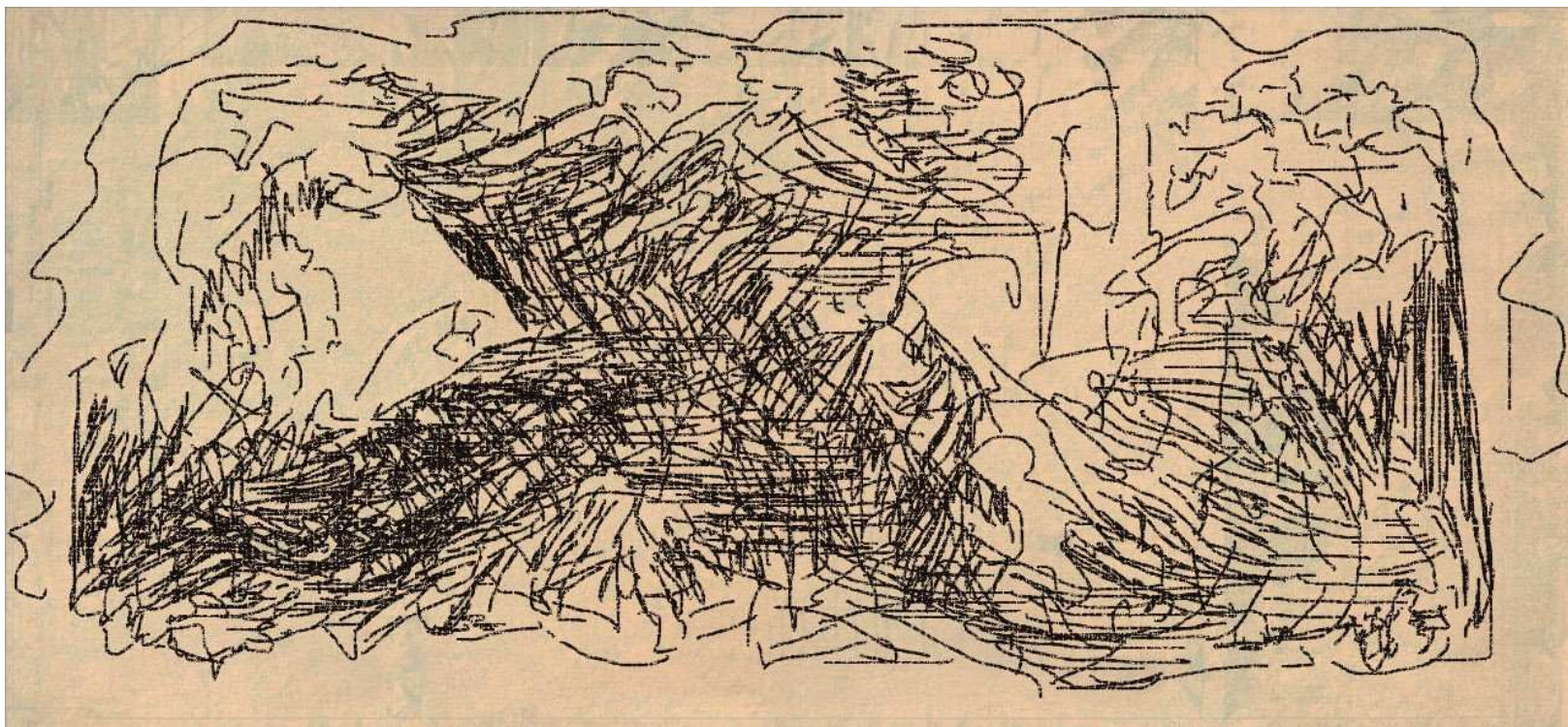




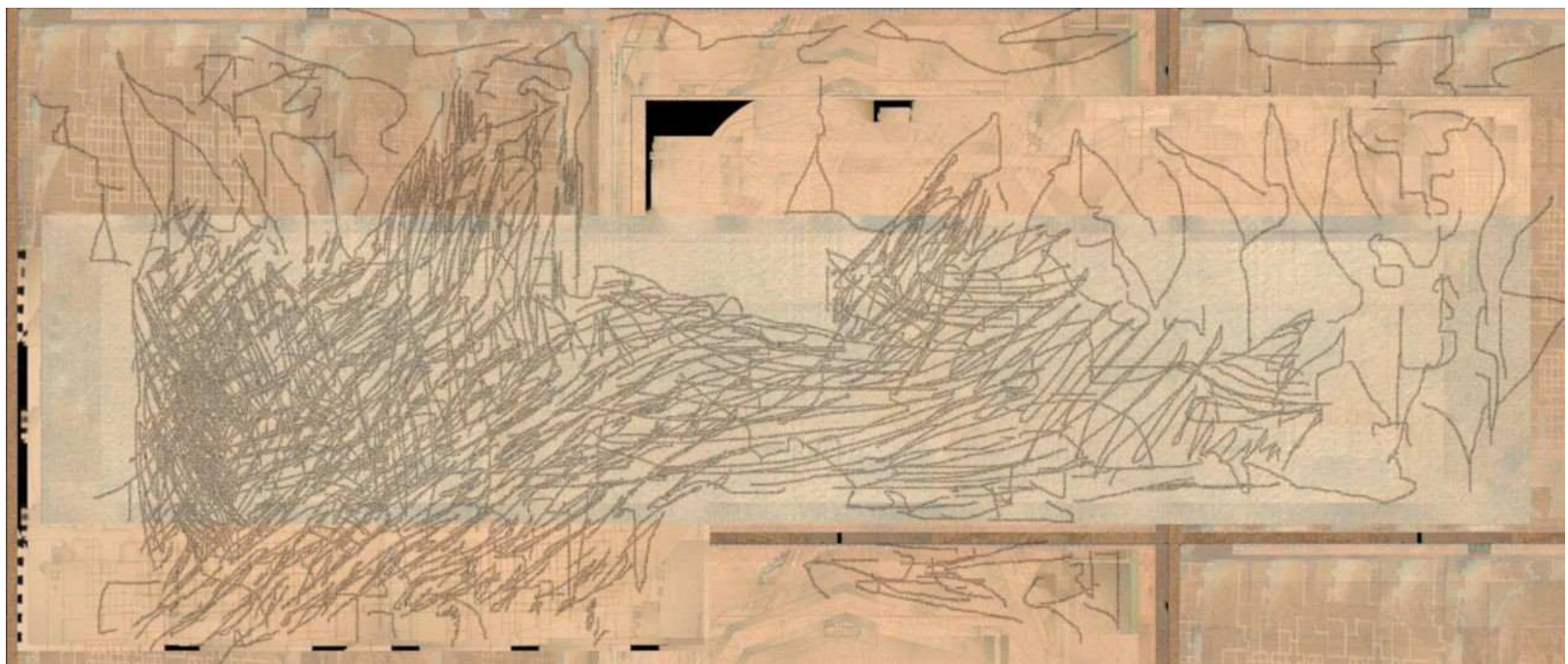




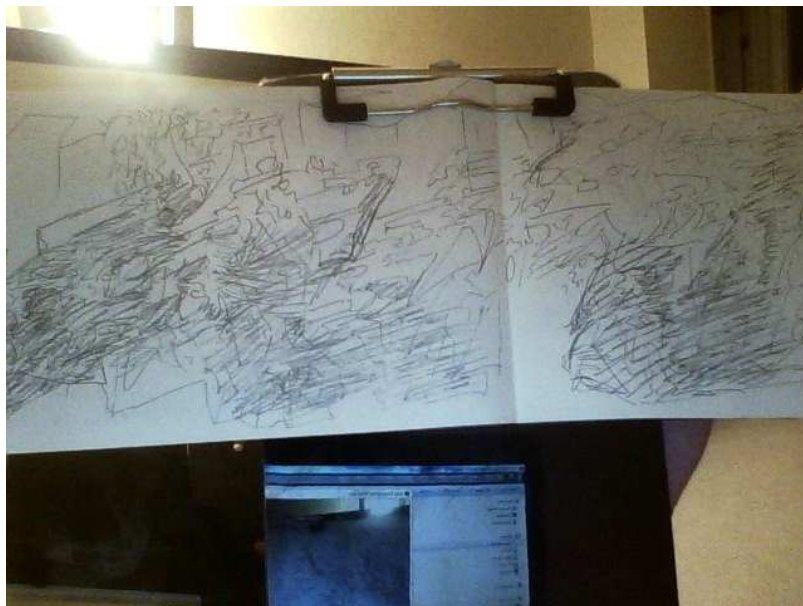




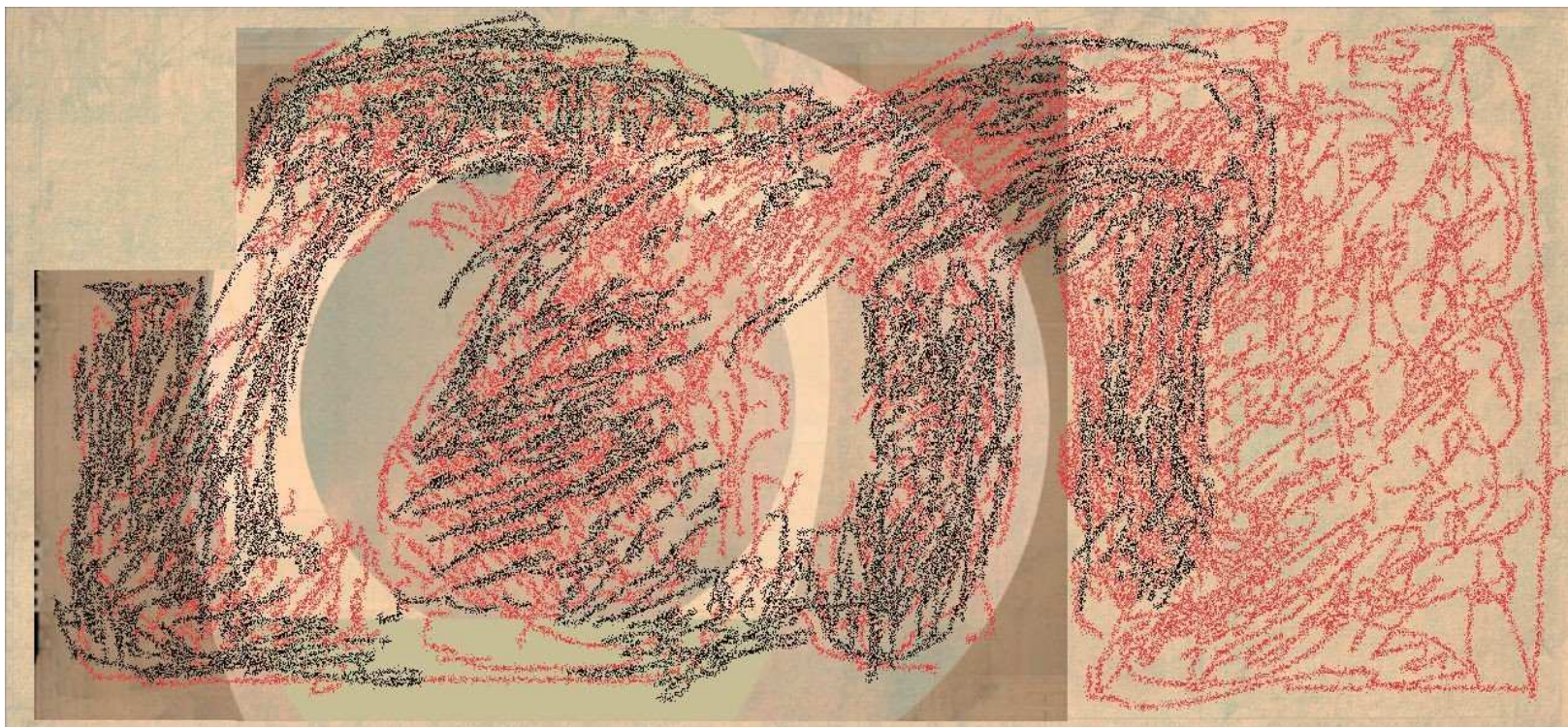


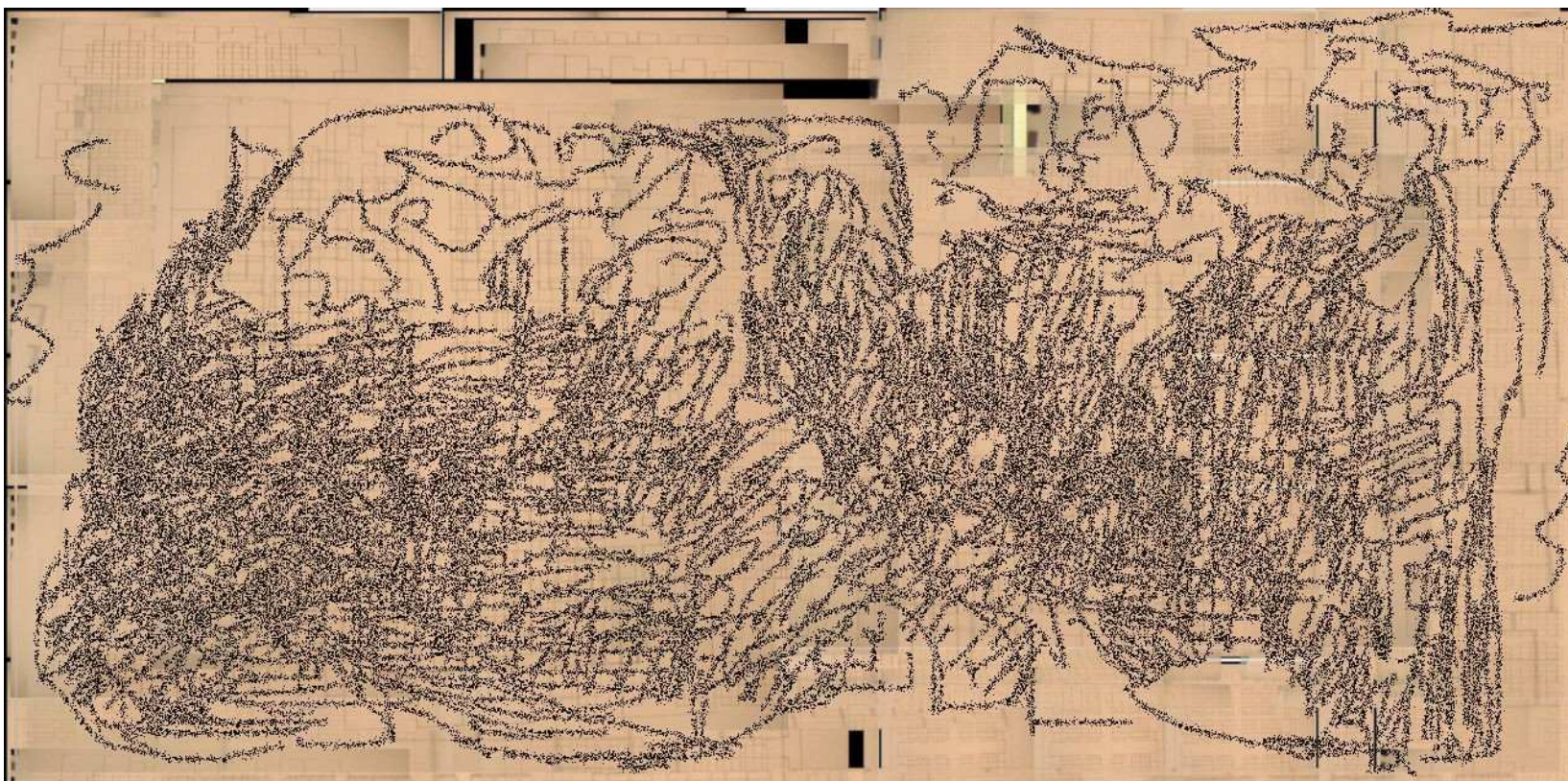


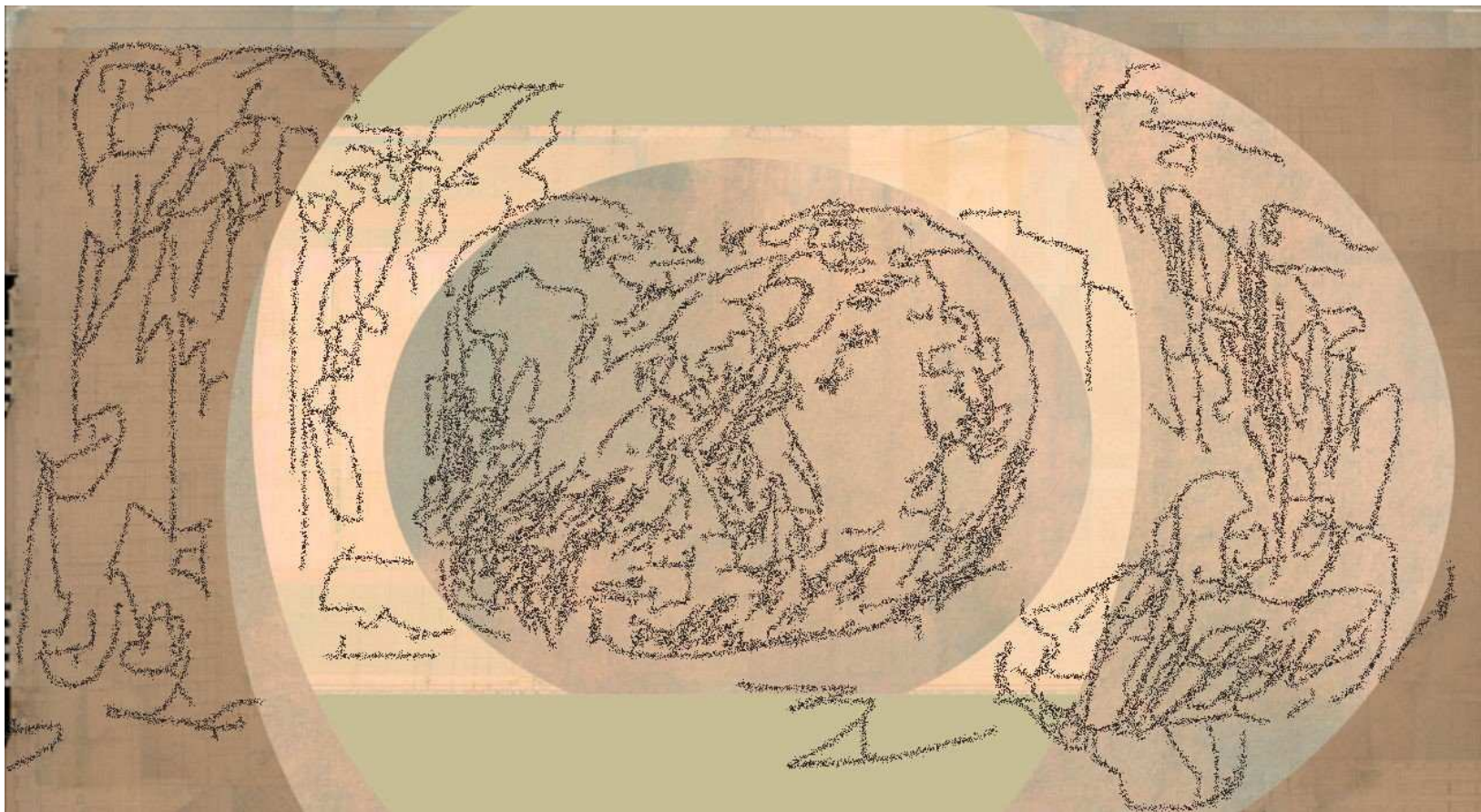










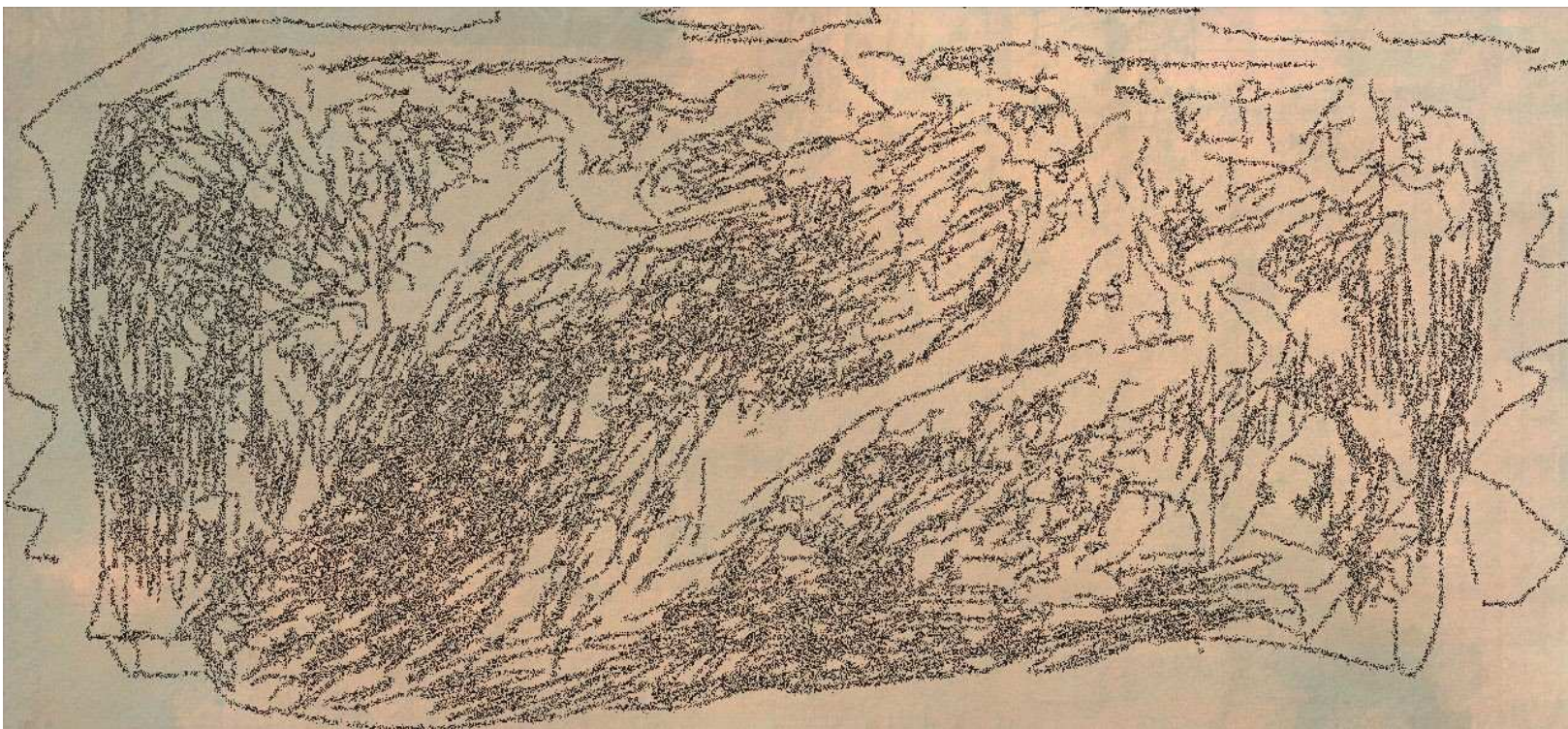


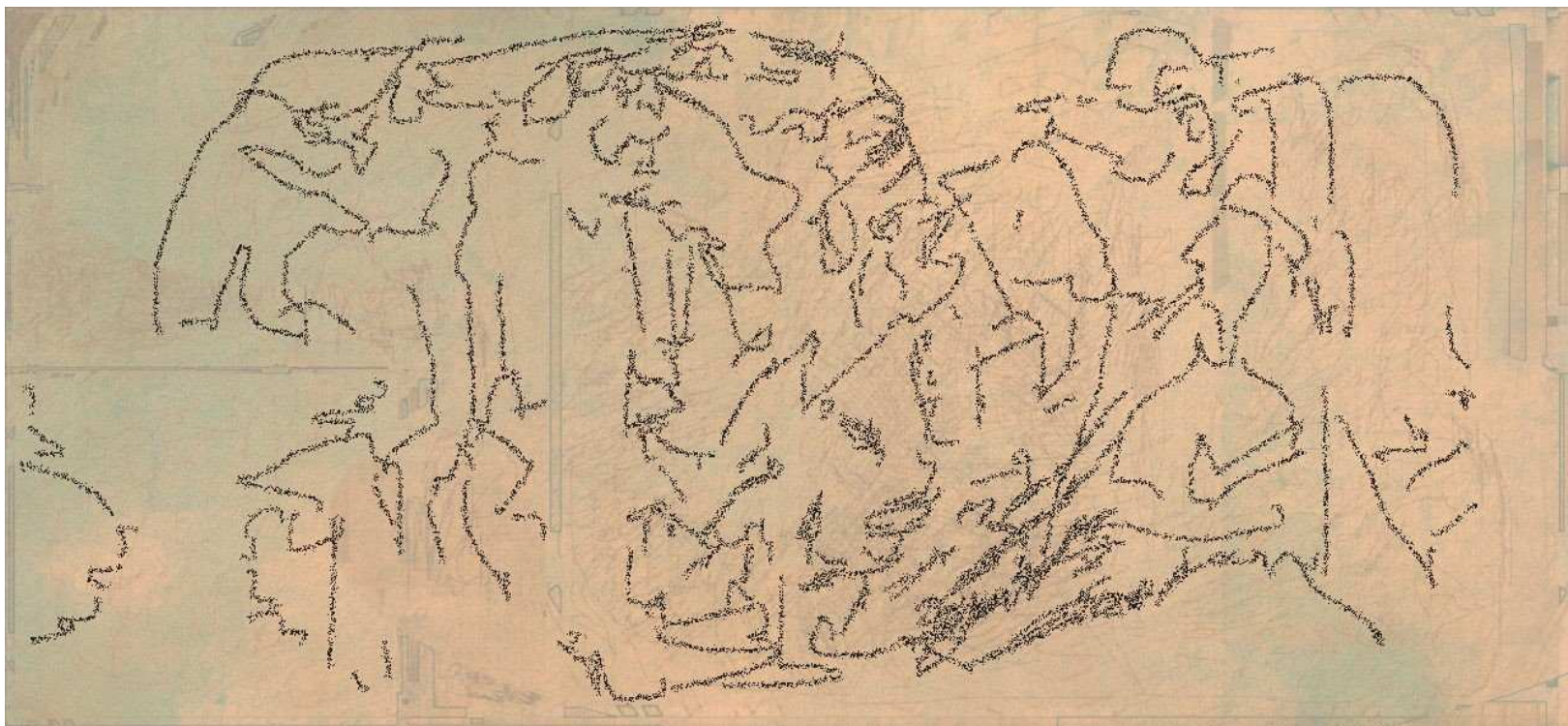




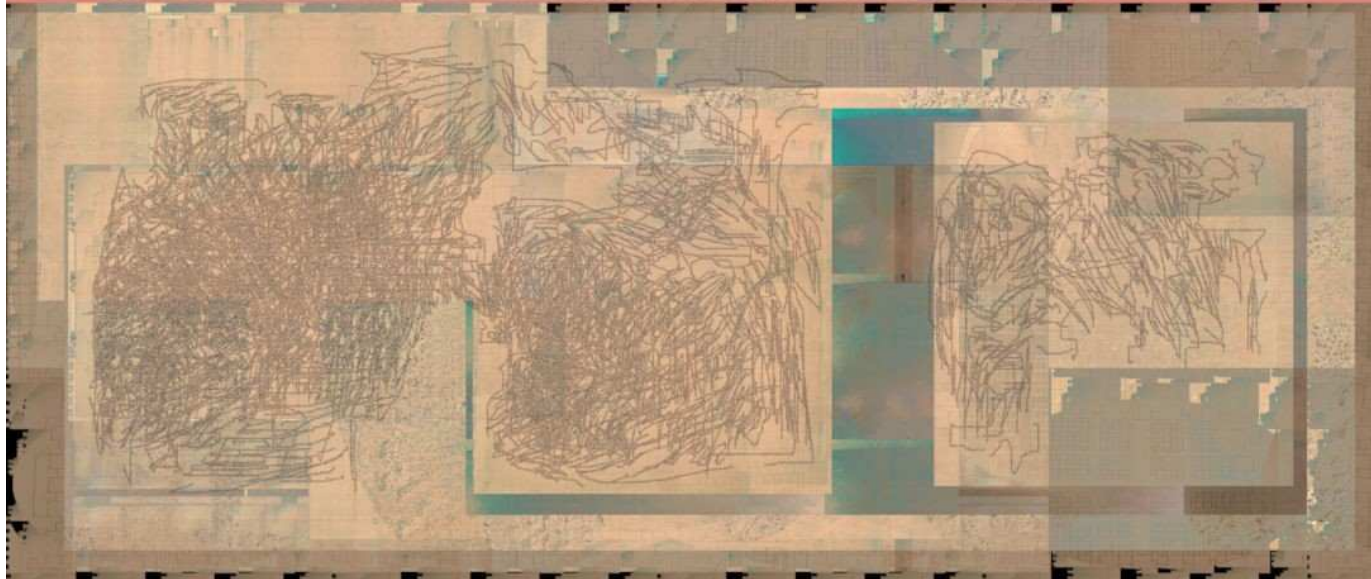


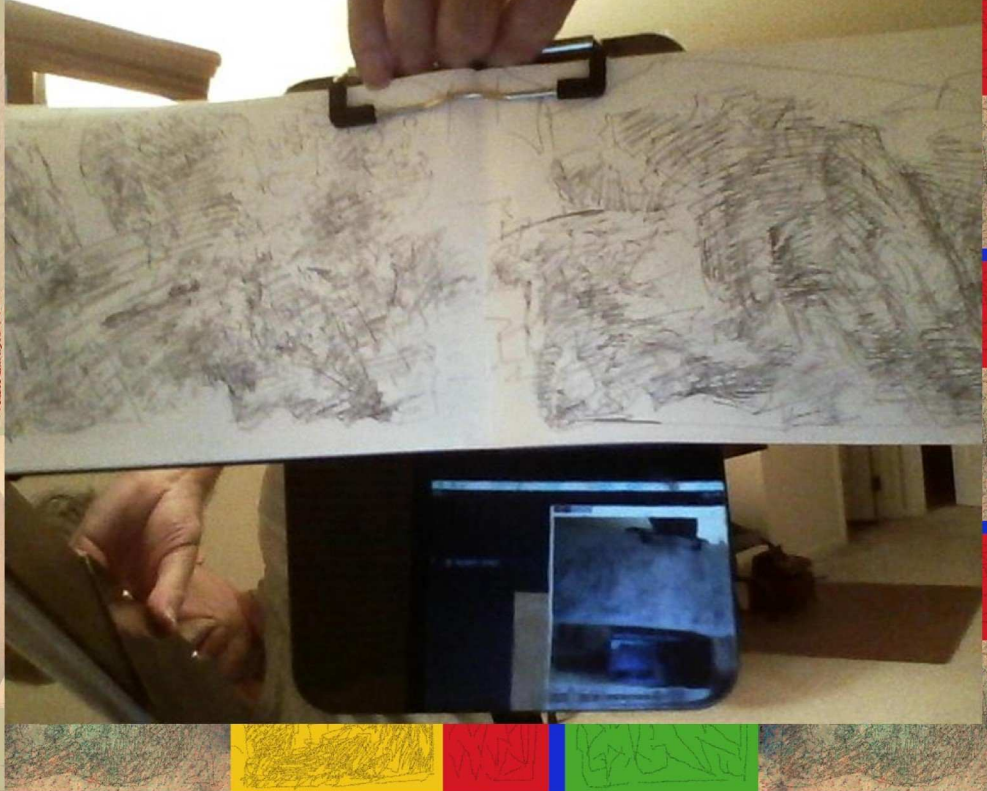




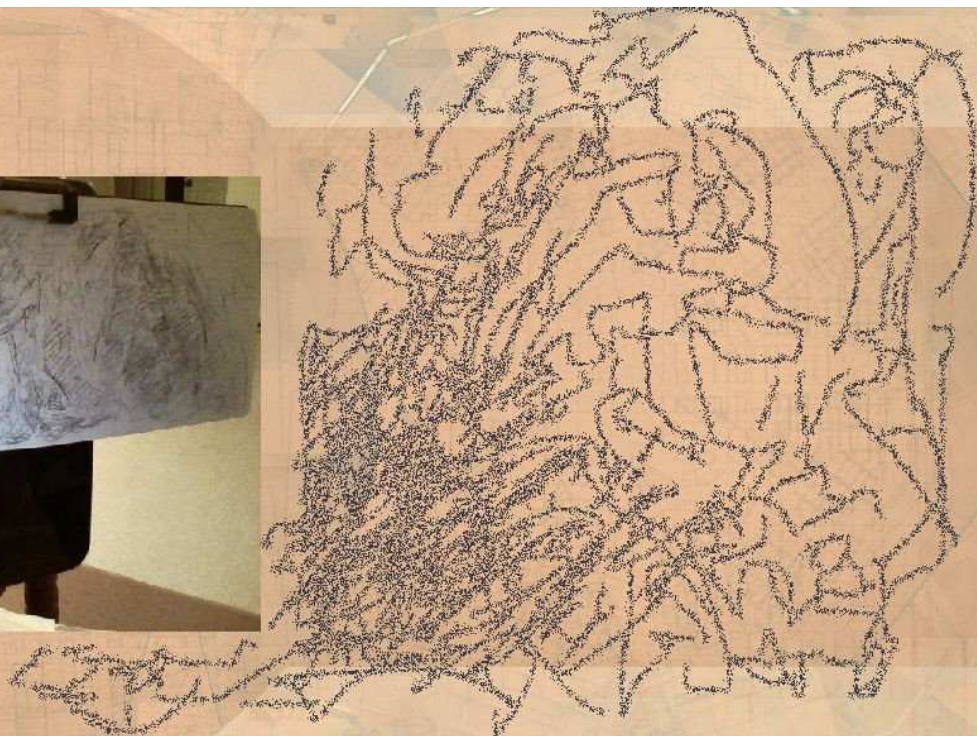


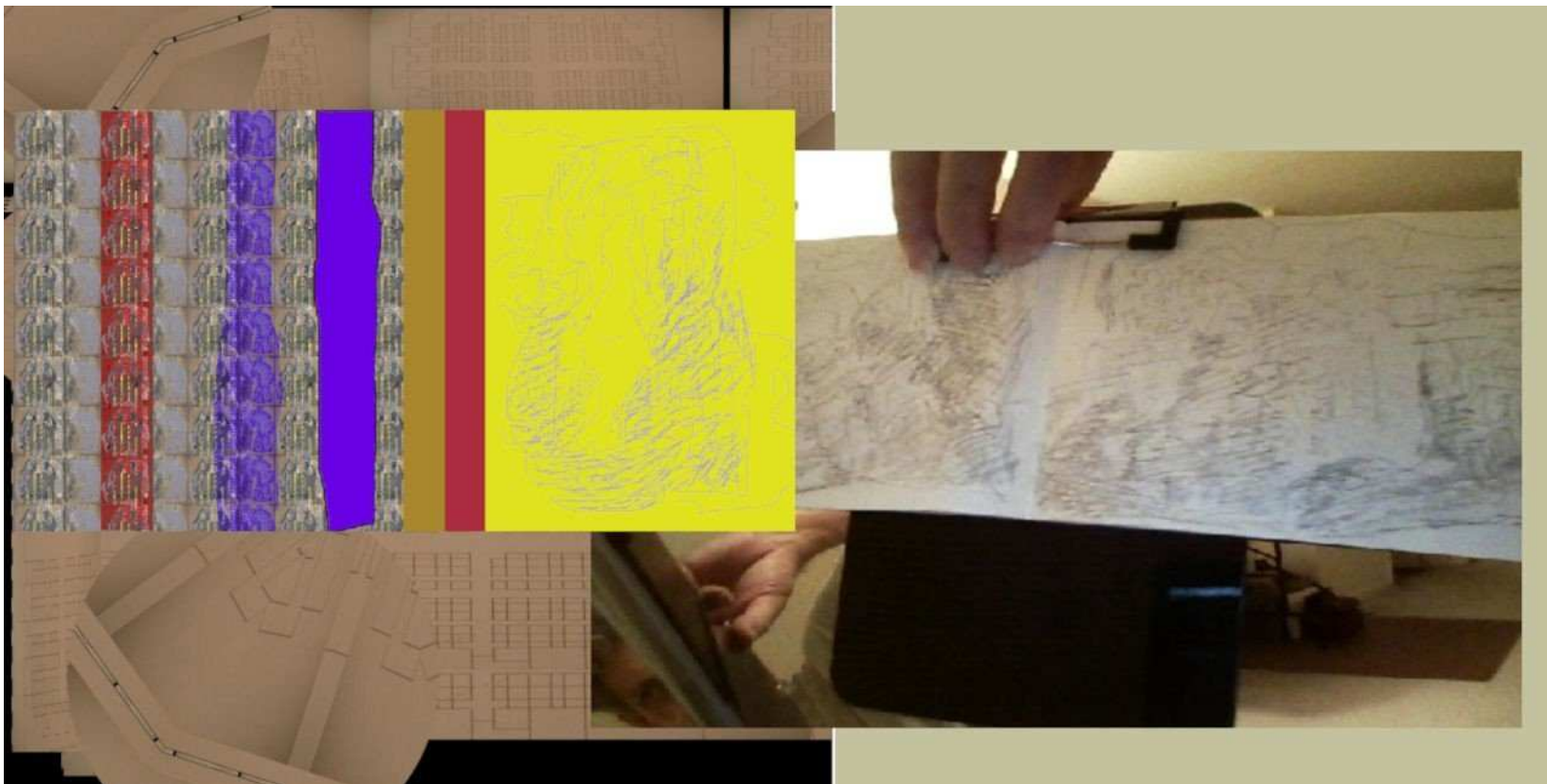
About It



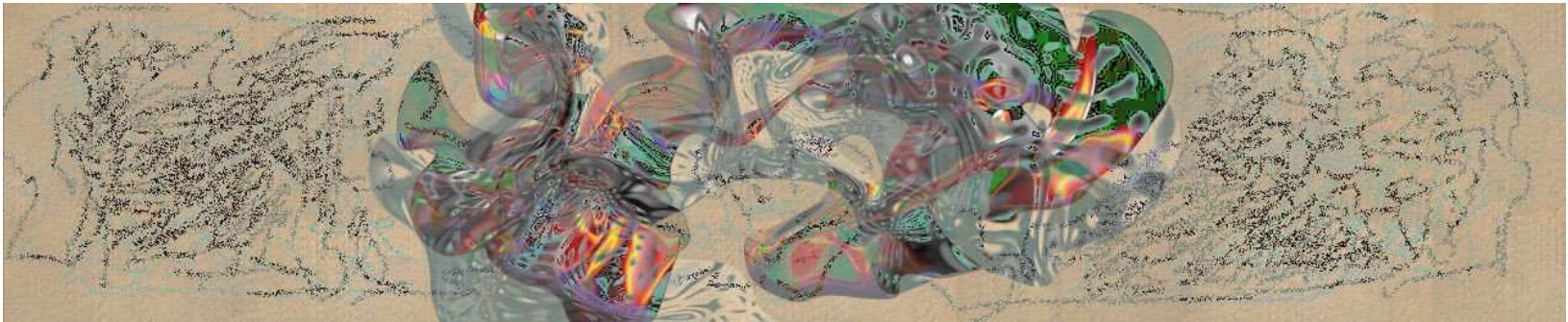


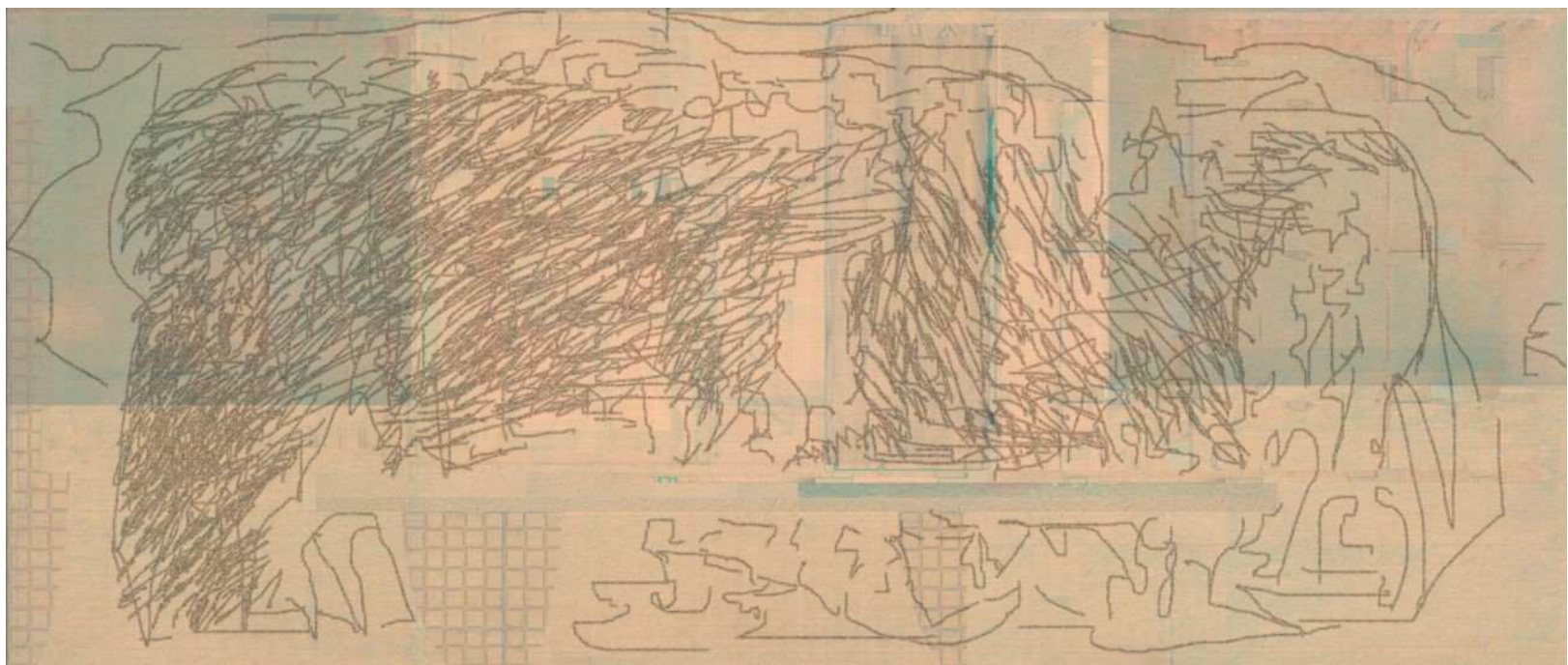


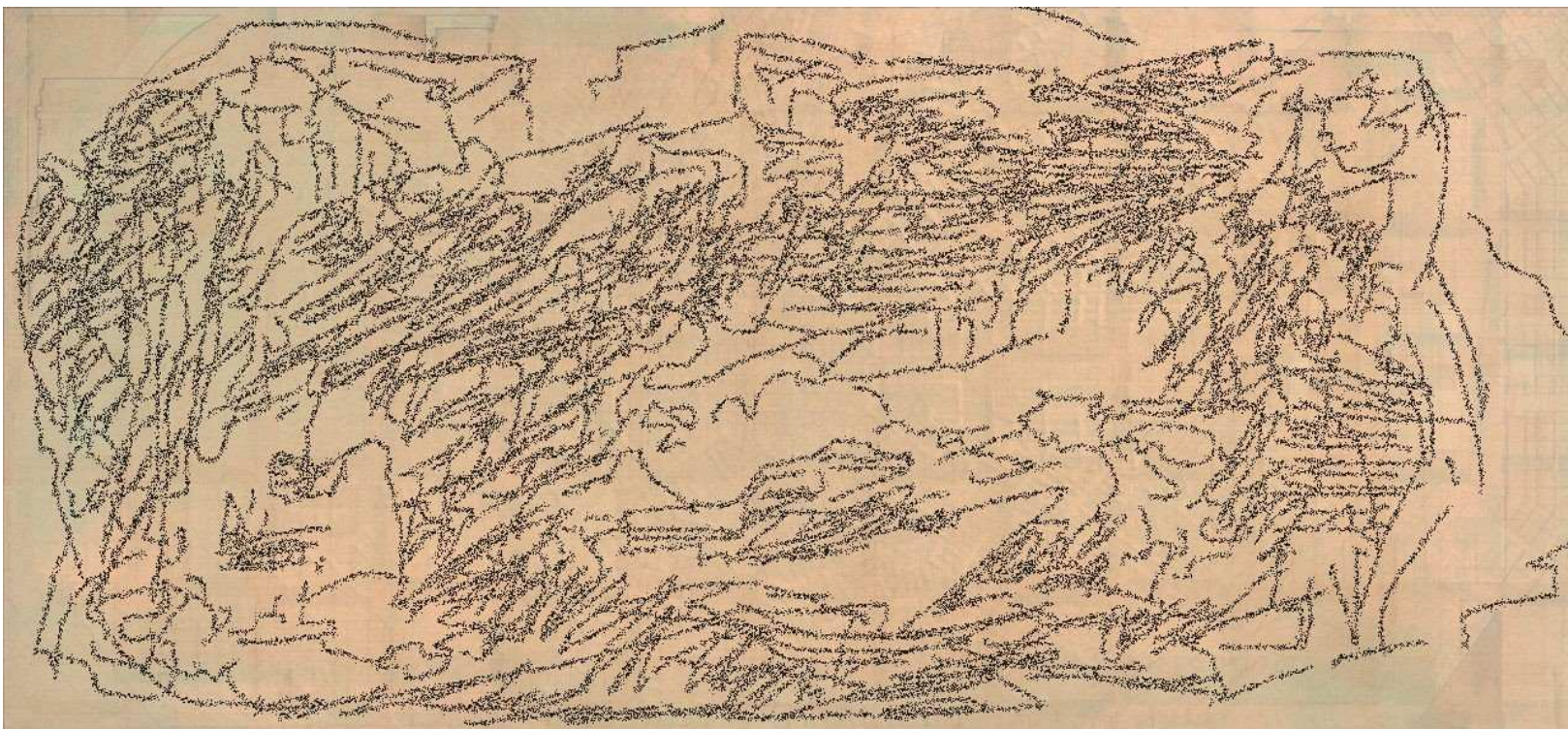


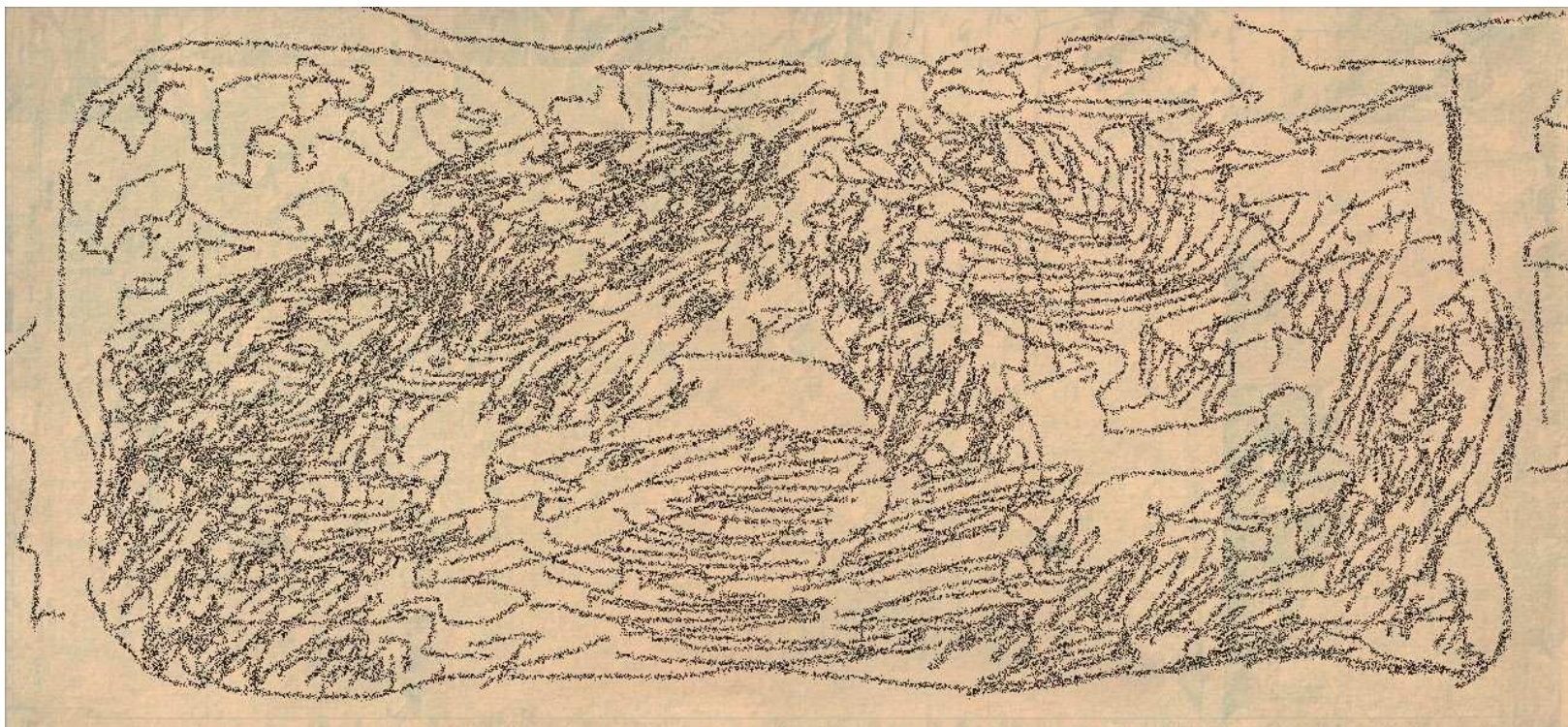


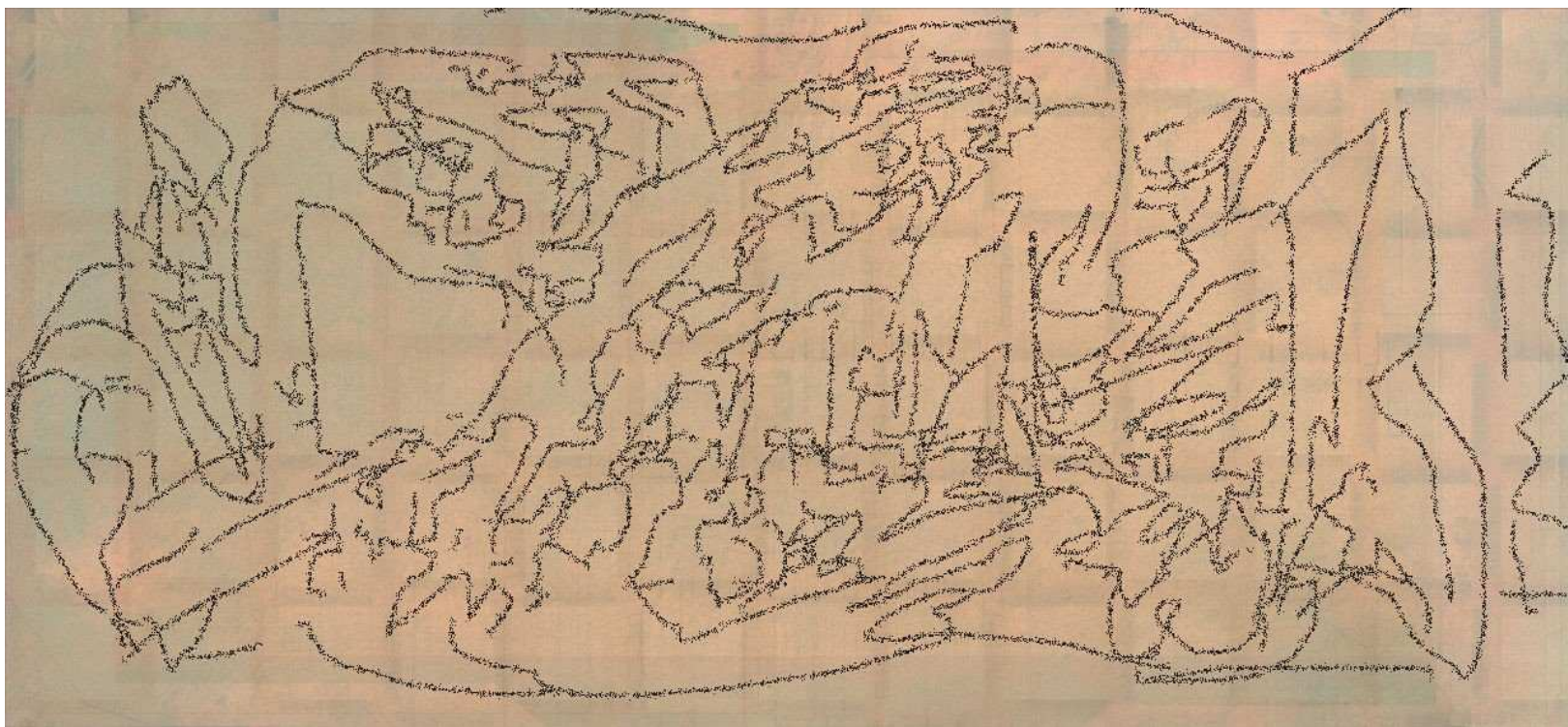


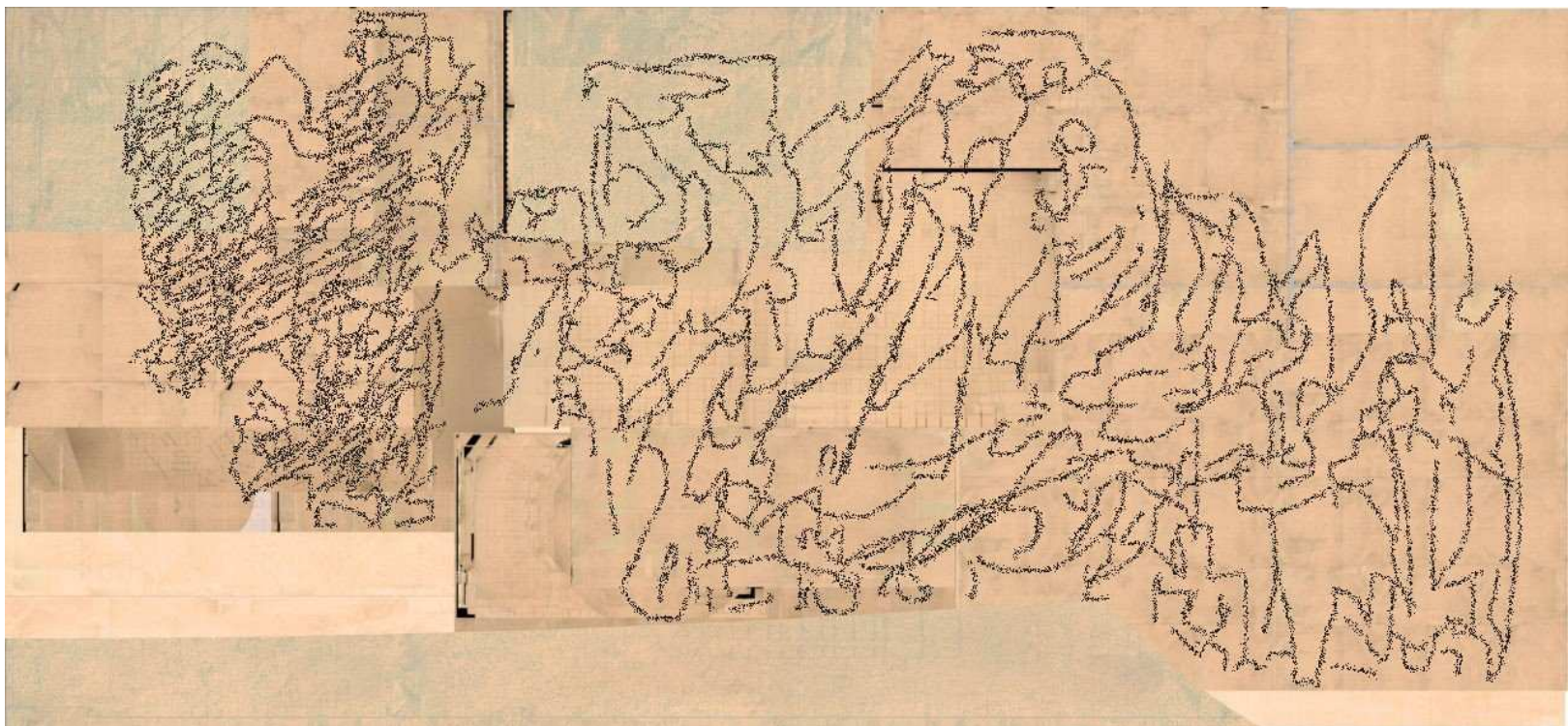


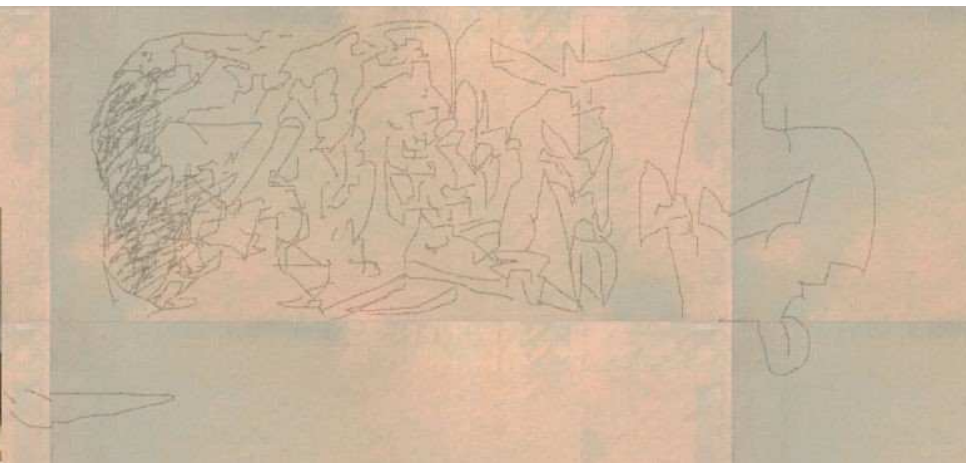




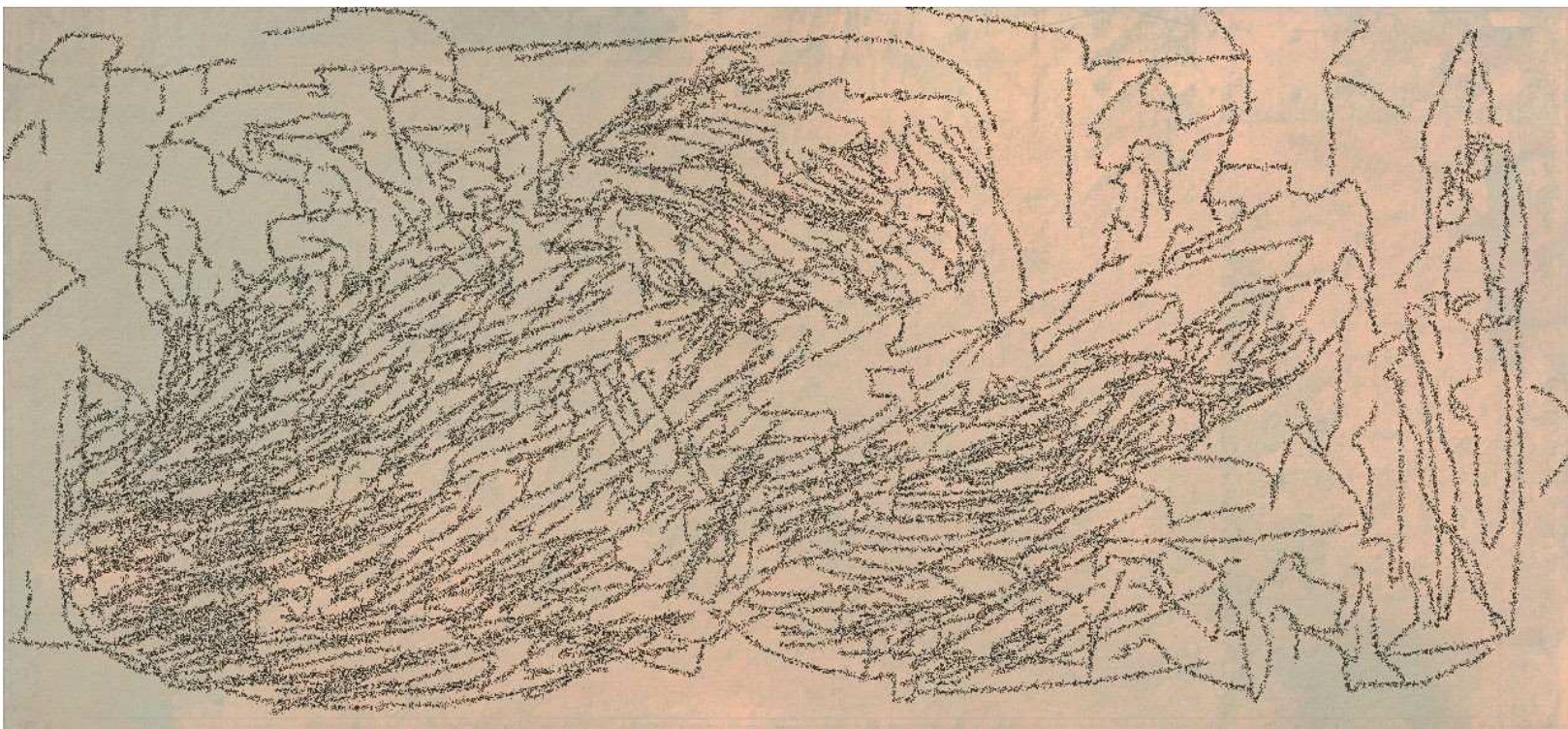


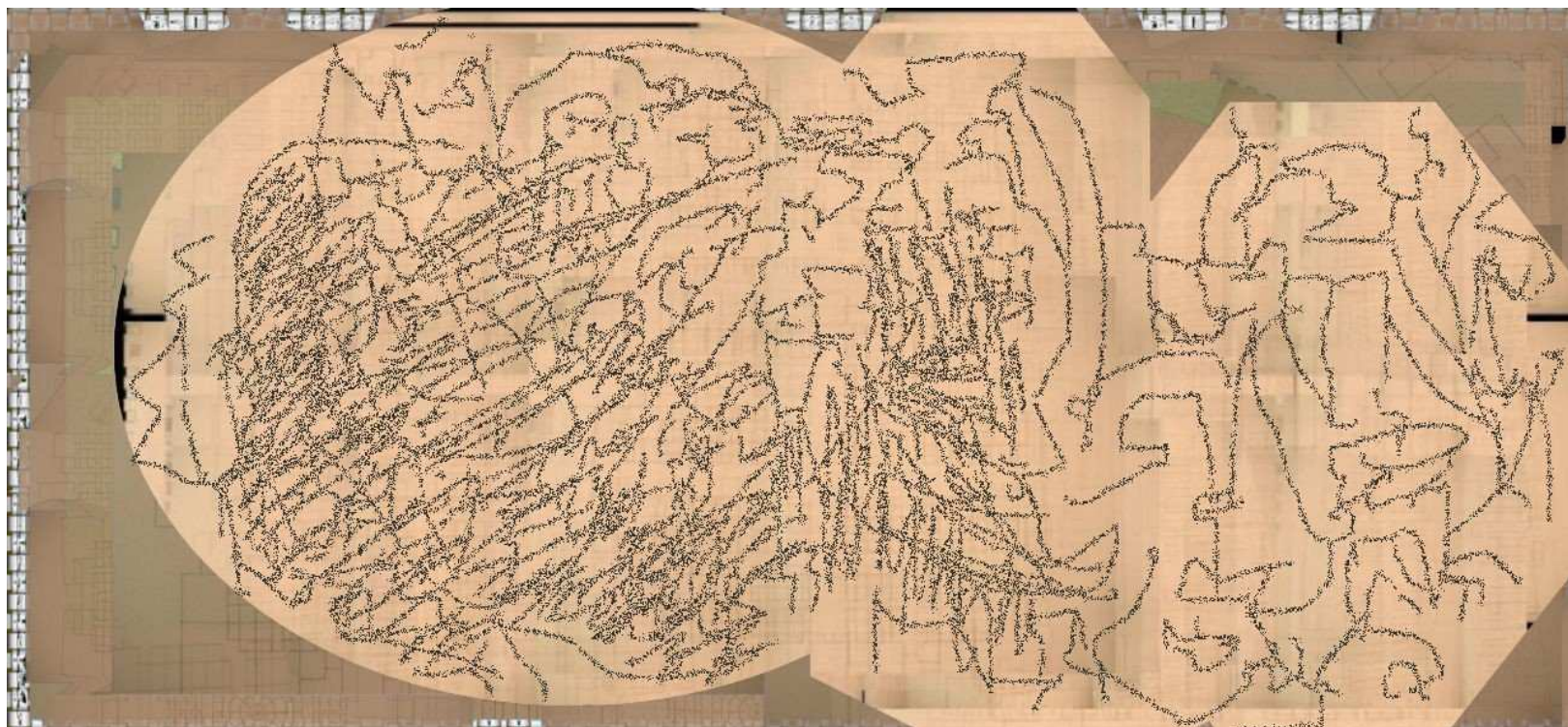




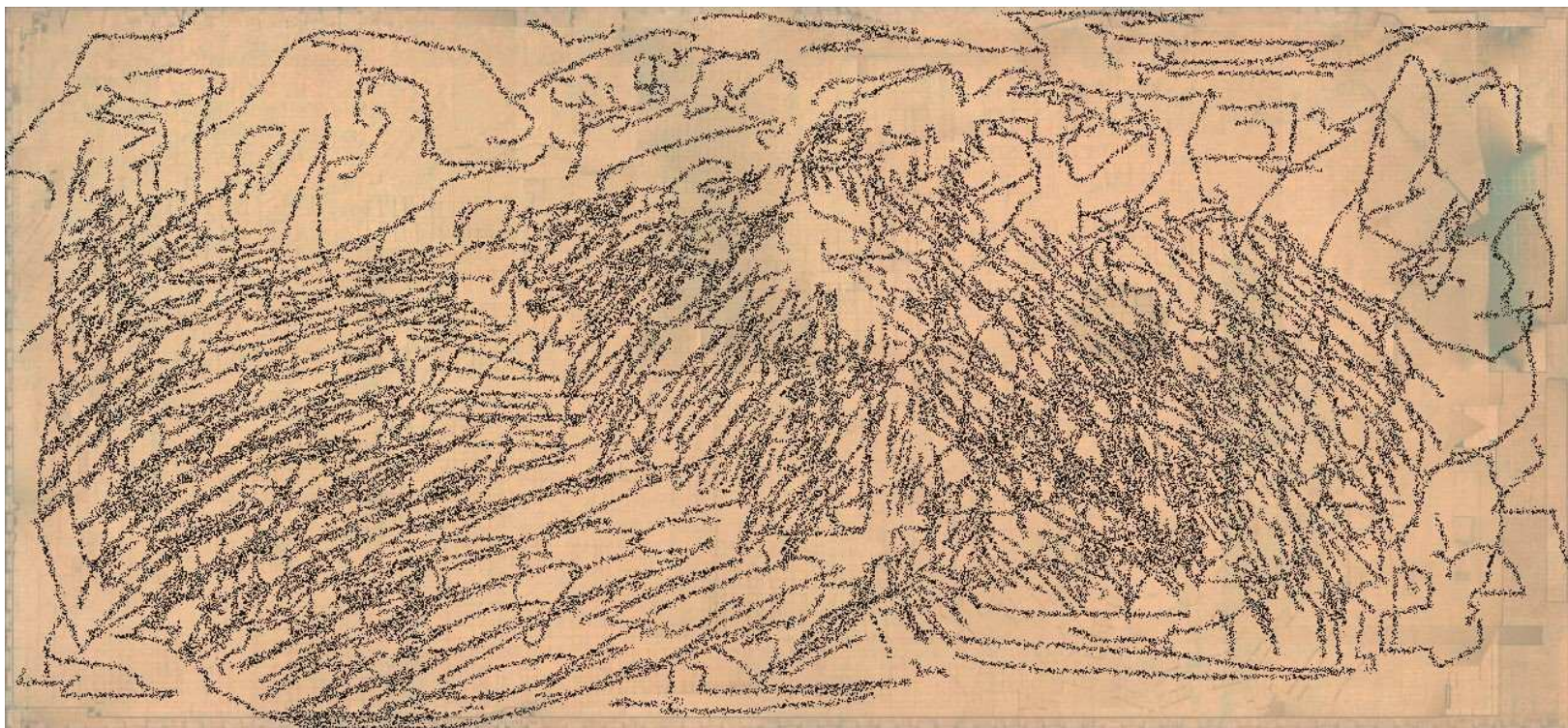


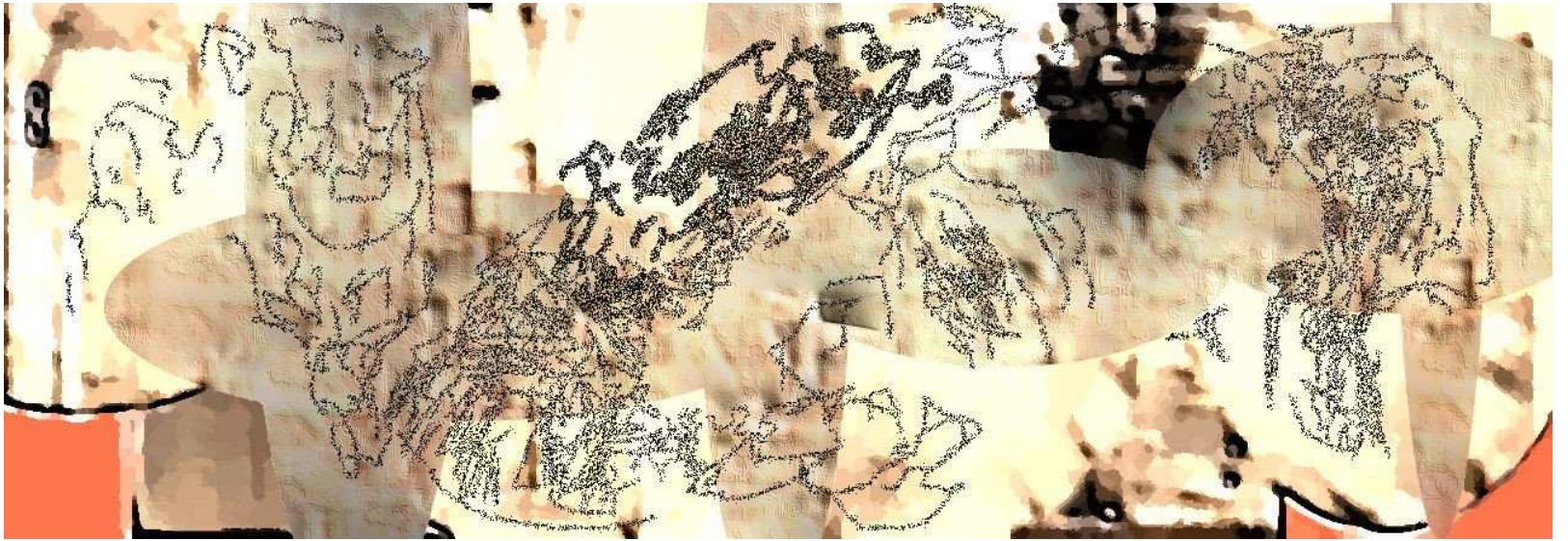


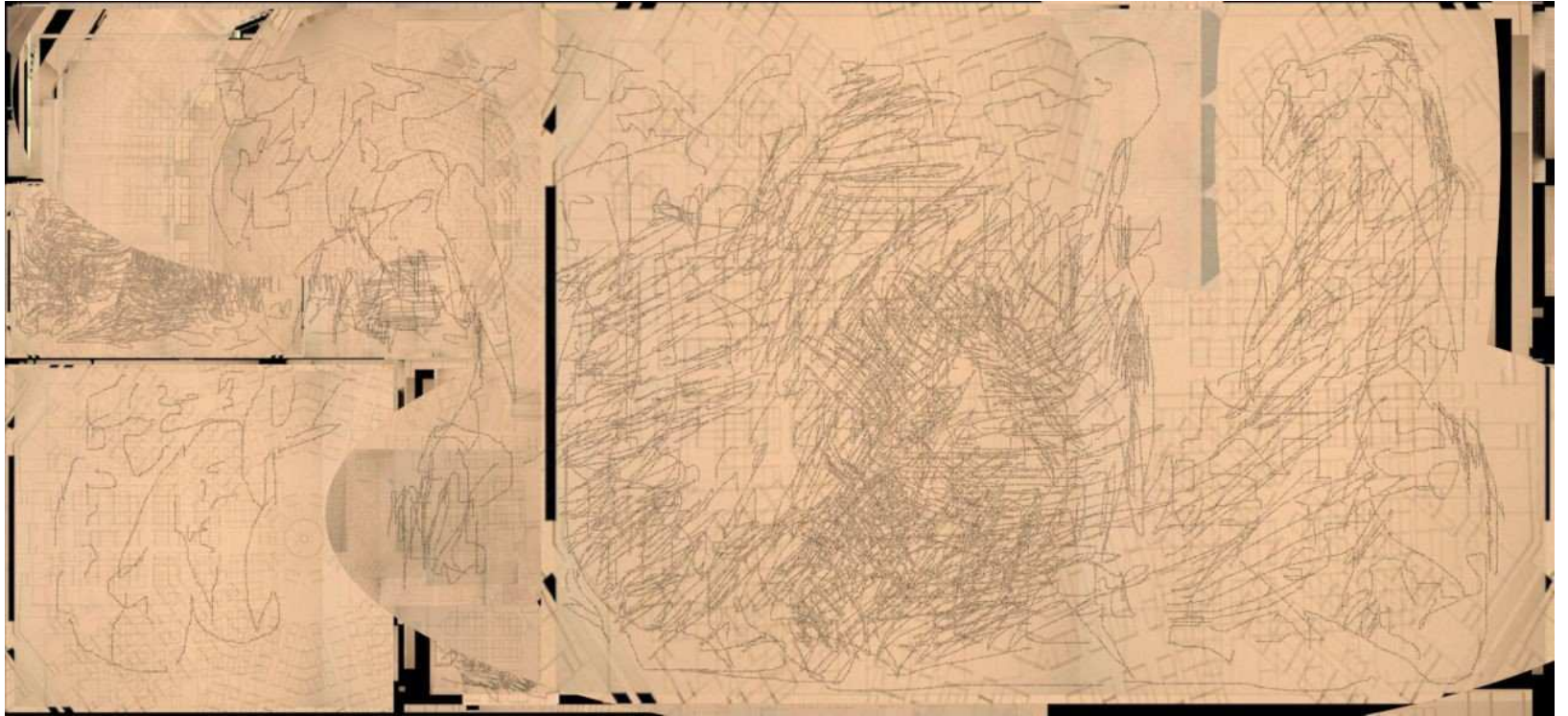


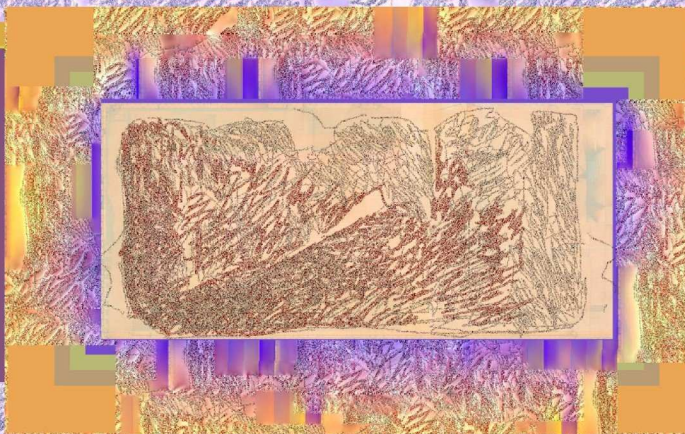




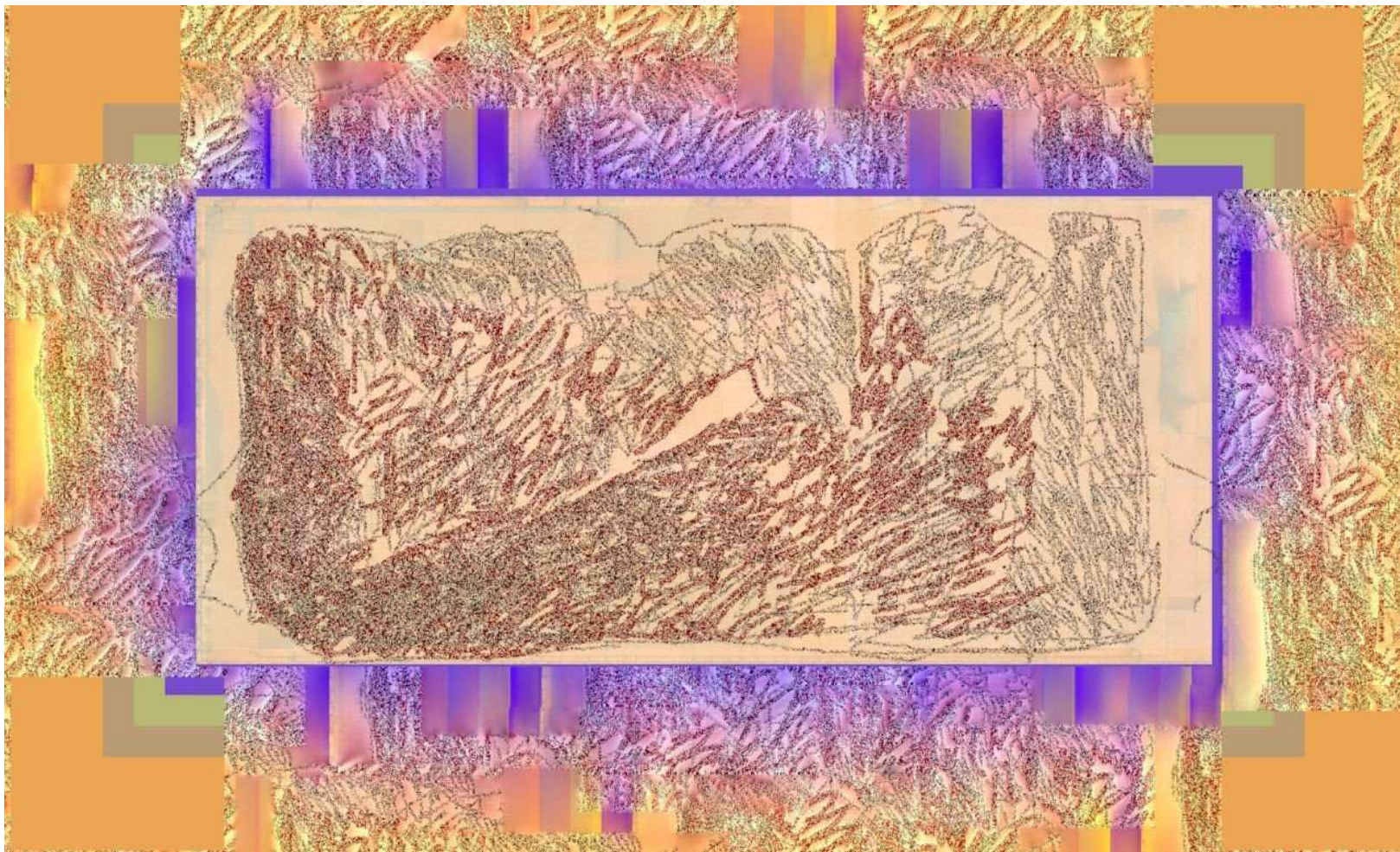


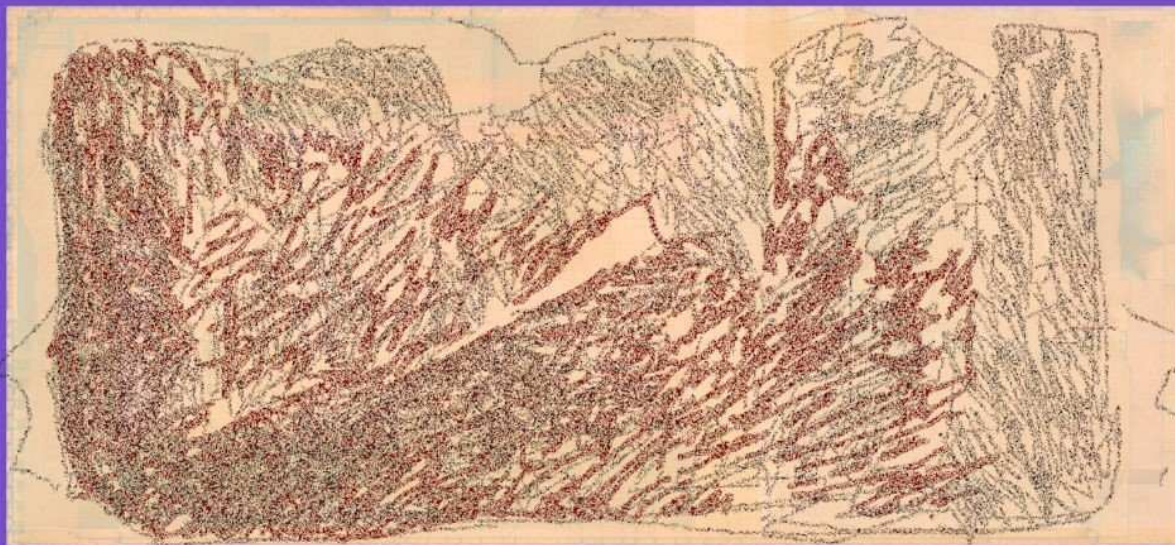












Towards expanding to poetics of
the PreSocratic chords to broader culturization by redefining the
category as PreDuchampian:

This raft of drawings is a personal
assimilation of the East West Axis by which a topesthesis I construct generated
by the experience of an exhibition of Forbidden City works is foci of
deconstruction towards the Ottoman empire Asiatic transmission of PreSocratic
formative interactivity arriving to Venice, and the contrasting route between those
Magi and the Castiglione and Genoese to
Yangchow generation of influence marked within China I believe very
interestingly in Quing classic Story of the Stone. <https://archive.org/details/TractologyArtistsConnectometoMe1> (<https://archive.org/details/TractologyArtistsConnectometoMe1>)

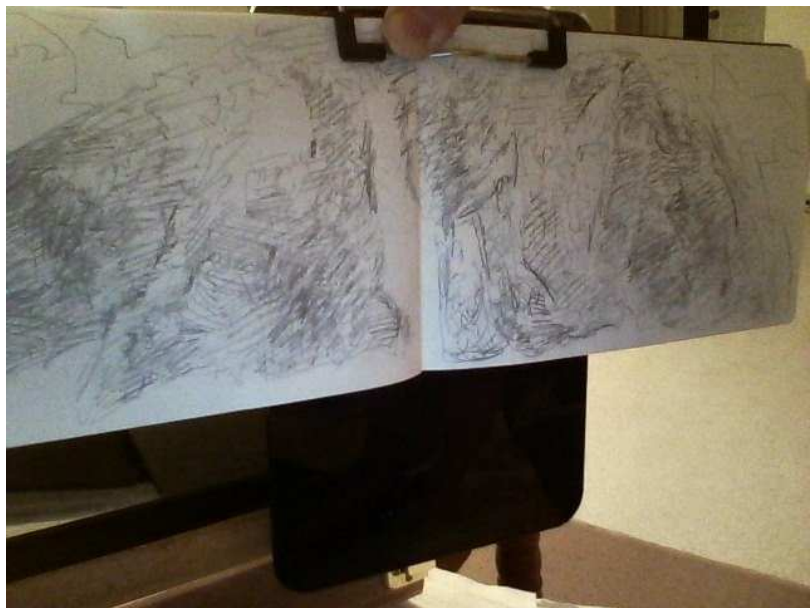
My
drawing mode are cognates of Asian carpentry given over to a wheel like
abstraction and as the work progresses many overlays to this process are
distributed over a grid matrix which itself begins to fold and become a matrix,
as does the figure, I hold open, in one
frequent process argument, areas to a holding zone, like drawing with a
flashlight, think of a “text box”, and in this holding pattern then may
substitute all manner of arguments which make of the matrix this masking
procedure, its alterations reflect on another principle: wet and dry etching
which are terms by which an alloy or material may have removed elements of the
isotropic or anisotropic vectoring, I use various interpellation stripping away
processes over the amalgamates, these may be centrifugal or polarization
arguments, gels, buttons, and so forth... a wet etching means in the material
world a fluid or plasma etchant, a dry etching is by means of gases or
concentrated light beam: I there fore consider the streaming or holding pattern
marking a kind of dry etch....

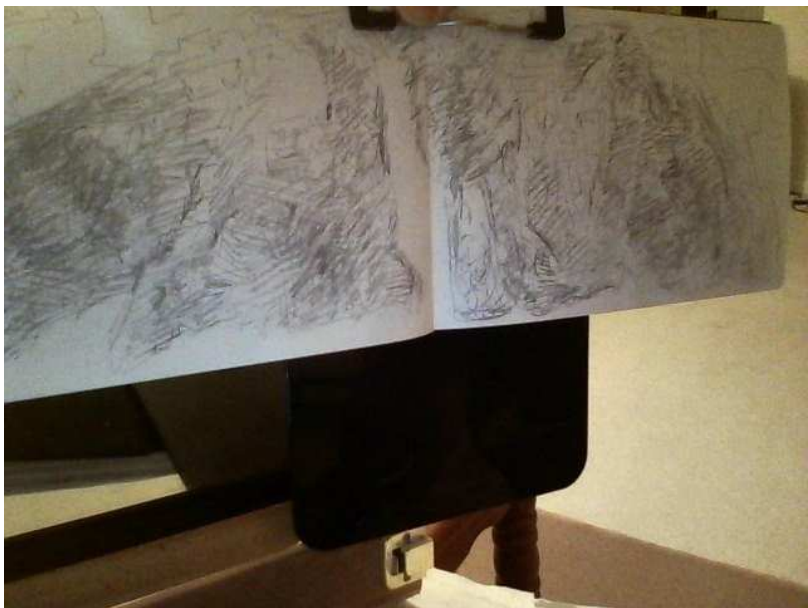
2 Text Drawing Hermeneutics

The virtuality of the drawing is meant, like Joyce's *Finnegans Wake* parody of Vice's time line to give a version, the first markings are like cutting and carving in culture implementation of the geological culture of stone, in geology stone of more amorphous nature evolves from mud and in the next layer of markings a caulking and wax modelling now alternate carving is like the seafaring nations and the movement towards alloying or interdisciplinary and international contact, in the strokes that are a kind of release the sense of alloy is indicated... these are the simpler sheets, the more involved ones play with complex mirrorings of the various building up processes.

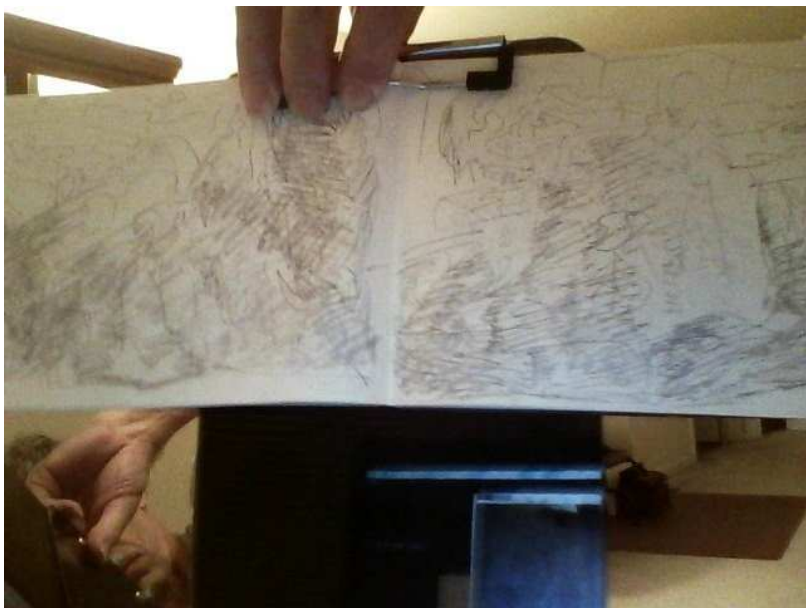
One is only looking for the way the creative is.... with Heraclitus whom I put into my own words in that preliminary: (one is...) the tautology between one- and only is the calculated risk within the understanding which in his case relate “shares” or the elements of fate broadly considered as they return and depart between that too large to understand and that too small to see. Through a series of tropes between levels of understanding he engages the constructive semiotics of reading towards the moments of realization over all.. I would say his is the heritage of the necessity by which we understand in a kind of thought experiment now metaphysics reconnoitered to virtuality...

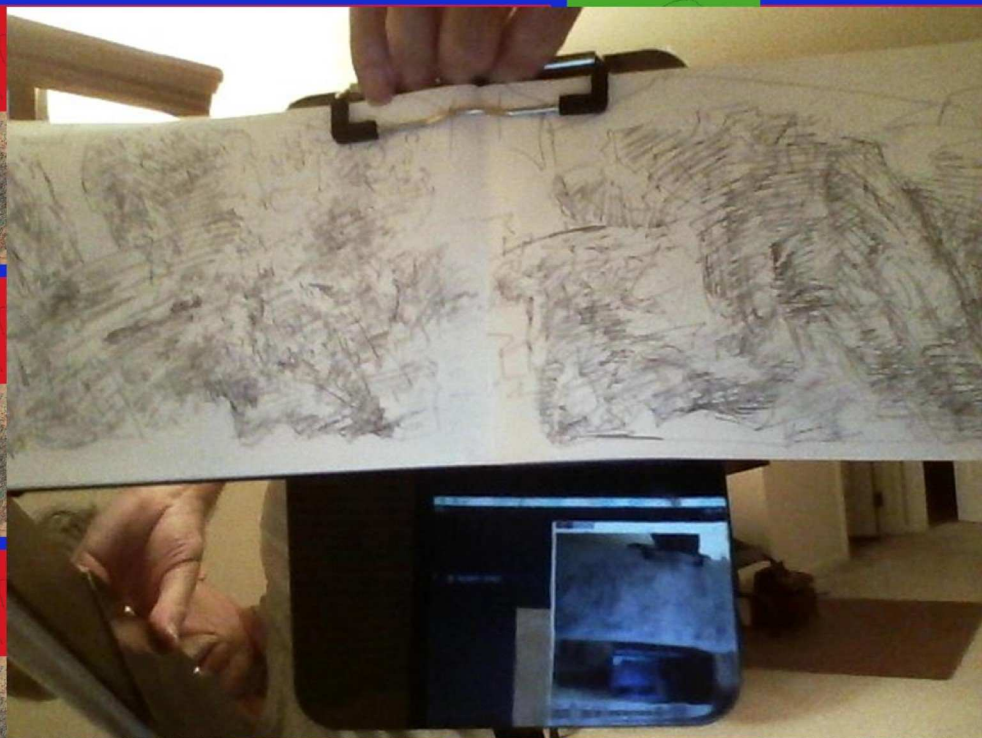
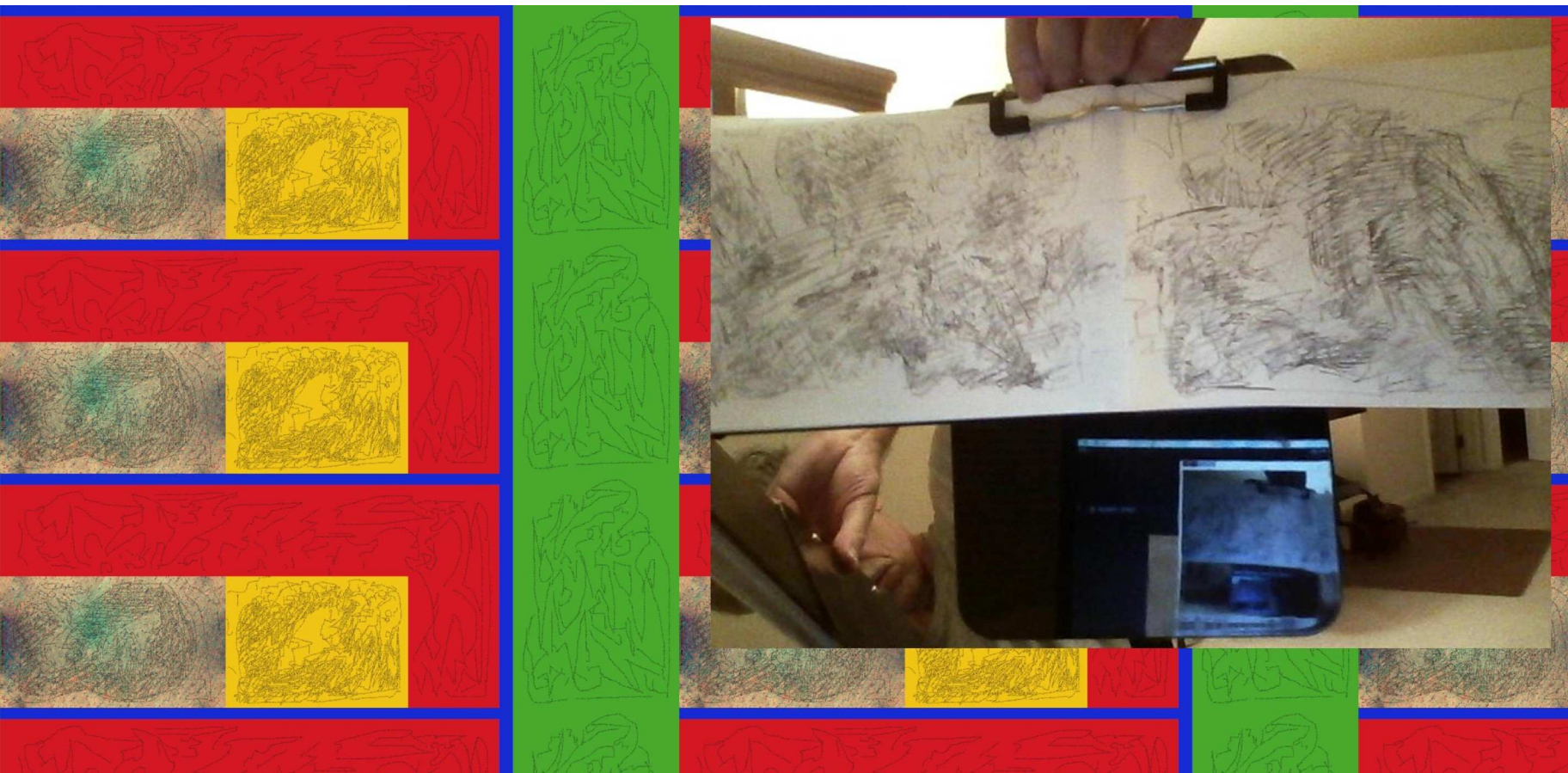
Thus *Finnegans Wake* and Heraclitus are works which play with translating the world of time, the world of appearances to the corpus of the mind: I am always interested in (post) illustrating not one, but two texts, this method of projection allows me to replace photography with drawing. (Matisse – “I do not draw things but the difference between them”) In the past I have been interested in comparing the Story of the Stone with Stone Mountain i.e. Cao Xingjian and Gao Xingjian who critiqued ancient and contemporary Chinese culture respectively in a similar art mode and mood, and also Tod Cronan and Mieke Bal of *Against Affective Abstraction* per TC and *Quoting Caravaggio: A Preposterous History* per MB.... In which they essentially approach semiotics in a contrasting appreciation of rhetoric.

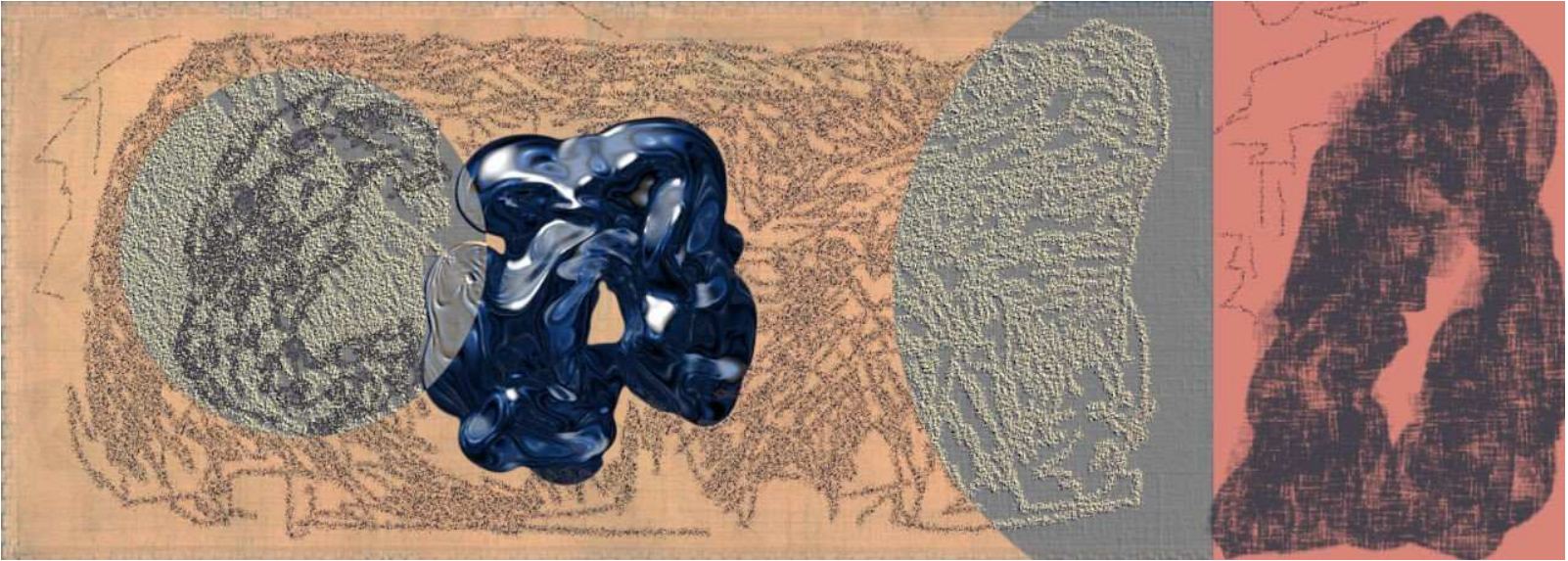


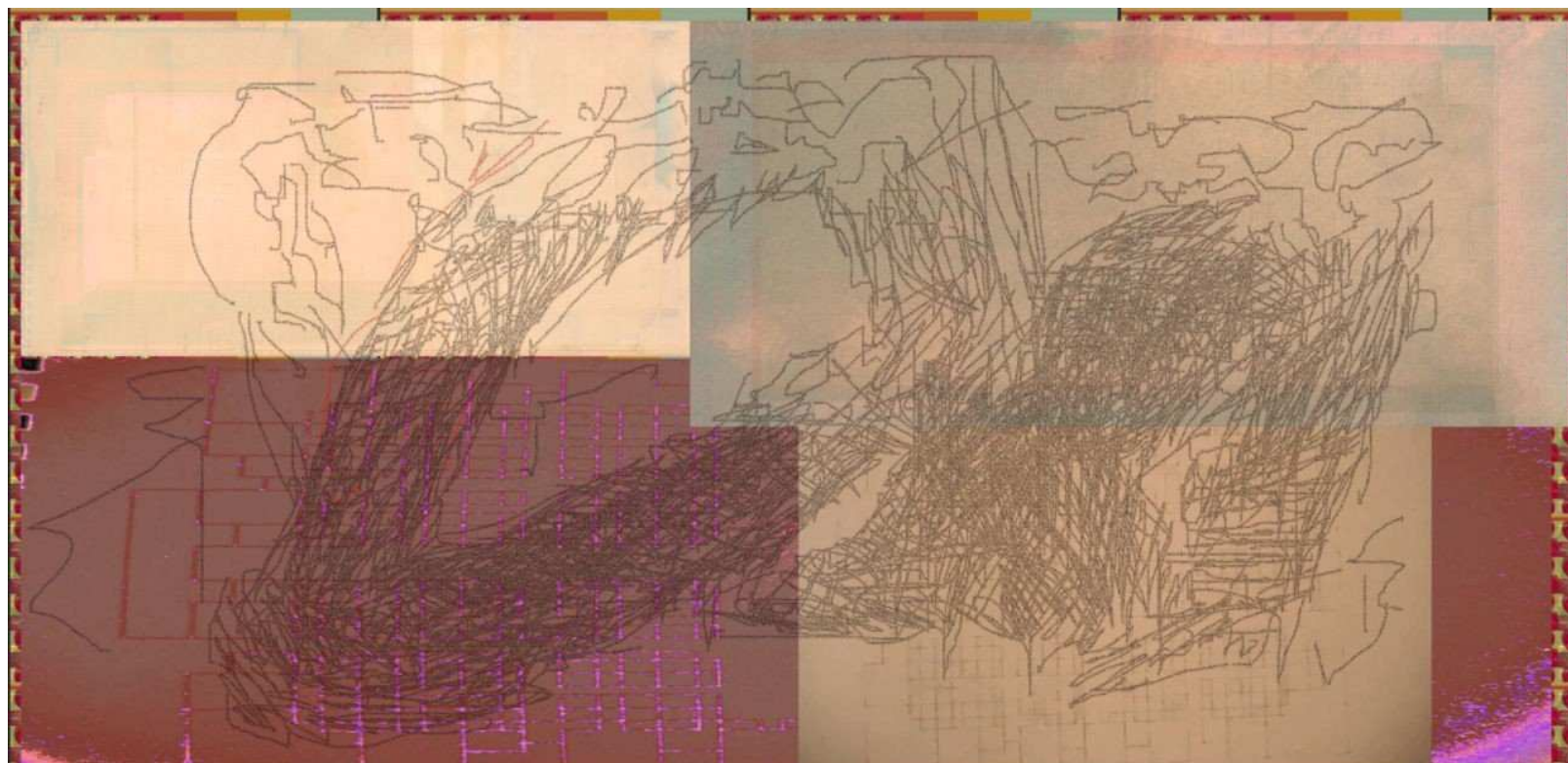














One seeks to prove the prosodic density of the
visual, verbal, performative chords above all
through the connective art of drawing

